

INTERNATIONALE KIRCHLICHE FILMORGANISATION

INTER FILM

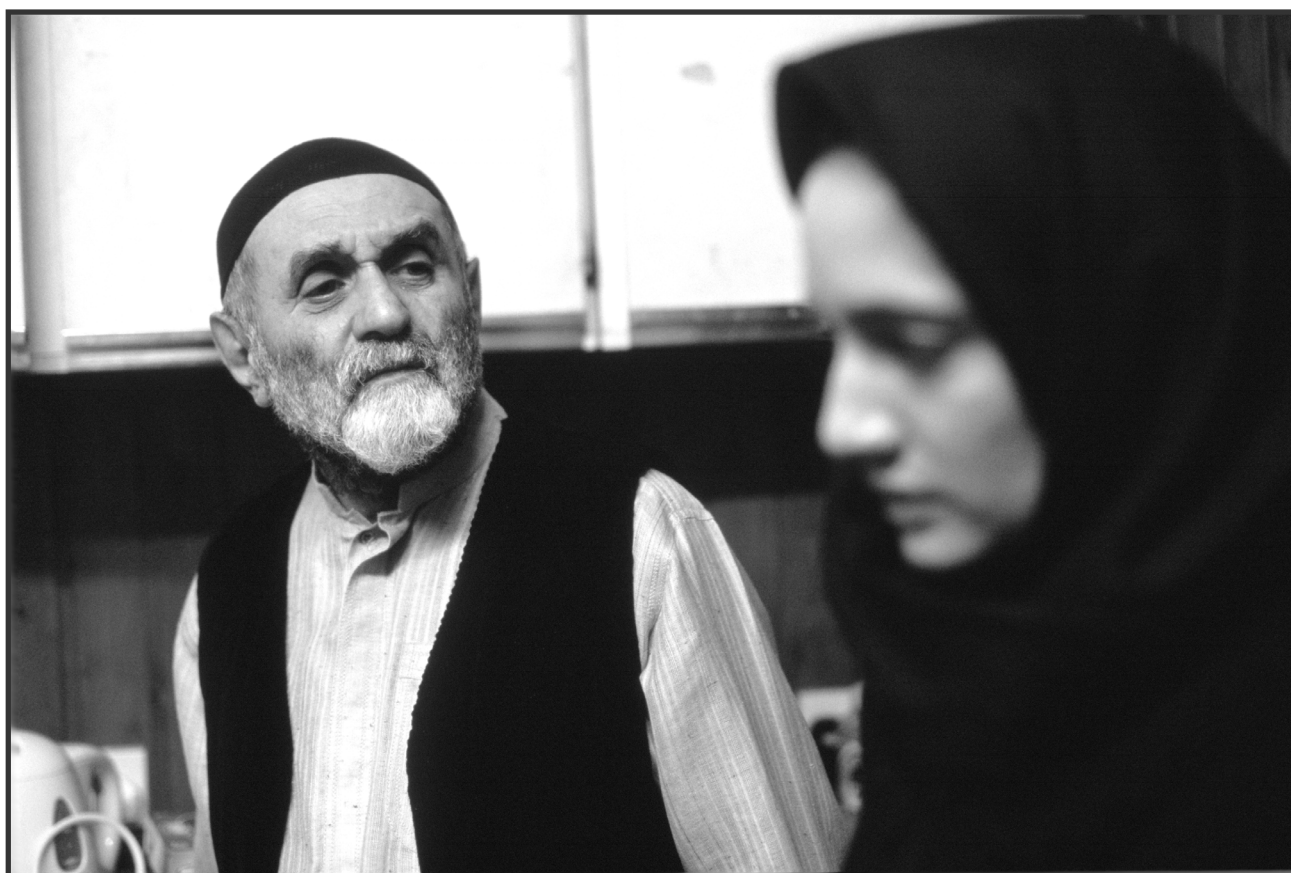
INTERNATIONAL INTERCHURCH FILM ORGANISATION

INFO
INFO

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Inhaltsverzeichnis – Content

Editorial	
<i>Deutsch</i>	3
<i>English</i>	4
News	
<i>Deutsch</i>	6
<i>Englisch</i>	8
Templeton Film Award 2004	
<i>Deutsch</i>	11
<i>English</i>	14
Templeton Film Award 2005	
<i>Deutsch</i>	17
<i>Englisch</i>	17
Preise – Awards 2005	
.....	18
Festivals	
<i>Chronik/History</i>	19
Texte/Articles	
<i>Sonderpreis/Special Award to Wim Wenders, Locarno 2005: Laudatio (dt./eng.)</i>	61
<i>The Whitehead Film Festival 2006: Opening Speech, by Kristine Greenaway</i>	62
<i>Interview with Stefan Kaspar: Digital film distribution in Latin America</i>	66
Neue Mitglieder/New Members	
.....	67

Ankündigung/Announcement

Die 40. Generalversammlung von INTERFILM wird vom 10.-11. Februar 2007 in Berlin stattfinden, in Verbindung mit der Verleihung des 10. Europäischen John Templeton Filmpreises. Zu diesen Ereignissen sind die Mitglieder herzlich eingeladen.

The 40th General Assembly of INTERFILM will be held in Berlin, February 10-11, 2007, followed by the Award Ceremony of the 10th European John Templeton Film Award. The members are cordially invited to join these events.

Titelseite: YASMIN von Kenny Glenaar,
Großbritannien / Deutschland 2004

Editorial

Liebe Mitglieder und Partner von INTERFILM,

wir blicken auf ein Jahr zurück, in welchem wir bei verschiedenen Gelegenheiten das 50jährige Bestehen und Wirken von INTERFILM in Erinnerung rufen und auf die Bedeutung und den gegenwärtigen Stand des Dialogs zwischen Kirche und Film aufmerksam machen konnten. Einige Beiträge in dieser INFO berichten darüber:

Als erster Gratulant kam am 17. Februar 2005 in *Berlin* Bischof Wolfgang Huber anlässlich seines Grusswortes zum ökumenischen Empfang in der Matthäuskirche zu sprechen. In der Geschichte von INTERFILM zu sprechen. Dabei würdigte er u.a. auch die 1963 begonnene Jury-Präsenz an der Berlinale. Eine weitere Gelegenheit bot sich am 10. März 2005 in *Strassburg* anlässlich eines zur Generalversammlung der Europa-Region der World Association for Christian Communication (ERA-WACC) organisierten Seminars. Rechtzeitig zu diesem Anlass ist von WACC die Sondernummer 1/2005 von Media Development zum Thema „*Celebrating Cinema*“ herausgegeben worden. Alle Mitglieder von INTERFILM haben dieses Heft als Jubiläumsgabe erhalten.

Die Mitwirkung in der Oekumenischen Jury in *Cannes* gab dem Präsidenten von INTERFILM verschiedene Gelegenheiten, daran zu erinnern, dass sich besonders auch französische Pioniere bei der Gründung von INTERFILM verdient gemacht haben. Zum Abschluss der Juryarbeit gab es für die Mitglieder und Mitarbeiter eine sympathische Party. Dabei überraschten Corine und Emmanuel Eugen dit Rochesson die Teilnehmer mit einer grossen und mit Emblemen zu Stationen der Juryarbeit geschmückten Torte zum 50. Geburtstag von INTERFILM.

Im Lauf der folgenden Wochen zeichnete sich in Gesprächen mit der Festivalleitung von *Locarno* ab, in welcher Weise der eigentliche Jubiläumsanlass Gestalt annehmen konnte. Mit der Berufung von Karsten Visarius zum Präsidenten der Oekumenischen Jury und Randy Naylor, dem Generalsekretär von WACC, und Peter Malone, dem Präsidenten von SIGNIS, zu weiteren Mitgliedern, wurde zunächst eine repräsentative Zusammensetzung der Jury angestrebt. Ein von Julia Helmke gehaltenes Referat, das anschliessende Podiumsgespräch zur Frage nach dem „christlichen Blick auf den Film“, die Verleihung eines Sonderpreises an Wim Wenders und der ökumenische Empfang, verbunden mit einem Essen, das in *Locarno Tradition* hat und von über hundert Gästen besucht wurde, bildeten das Programm dieser Geburtstagsfeier.

Rechtzeitig zum Anlass in *Locarno* sind zwei *Publikationen* erschienen: Den Teilnehmern konnte die von Julia Helmke, Hans Hodel und Karsten Visarius herausgegebene Jubiläumsschrift „Kirche und Film im Dialog – Fünfzig Jahre INTERFILM“ übergeben werden. (Mitglieder, die es versehentlich noch nicht erhalten

haben oder ein zusätzliches Exemplar wünschen, können dieses, solange Vorrat, bei der Geschäftsstelle unentgeltlich beziehen.) Julia Helmke stellte ihre Dissertation vor, in welcher sie unter dem Thema „Kirche, Film und Festivals“ die Geschichte sowie Bewertungskriterien evangelischer und ökumenischer Juryarbeit in den Jahren 1948 bis 1988 untersucht und beschreibt.

In *Paris* wurde INTERFILM am 22. Oktober 1955 gegründet und immer wieder fanden besondere Generalversammlungen dort statt. Als bekannt wurde, dass Pro-Fil im Herbst sein Jahrestreffen in Paris plant, wünschte INTERFILM, mit einer kleinen Delegation daran teilzunehmen und mit den Mitgliedern von Pro-Fil bei einem gemeinsamen Apéro auf die Gründer von INTERFILM und von Pro-Fil anstossen zu können. Bei diesem Anlass wurde *Jean Domon*, einem der Initianten von Pro-Fil und langjährigen Präsidenten, die Ehrenmitgliedschaft von INTERFILM verliehen.

An den Nordischen Filmtagen *Lübeck* fiel der 50. Geburtstag von INTERFILM zusammen mit dem kleinen Jubiläum „10 Jahre Kirchlicher Filmpreis INTERFILM“, welches mit einem Artikel in der Festivalzeitung und im Katalog gewürdigt wurde. Zudem programmierten die Filmtage aus diesem Anlass im Rahmen einer Sondervorführung Lars von Triers „*Breaking the Waves*“, der 1996 mit dem ersten INTERFILM-Preis ausgezeichnet wurde.

Auch am Internationalen Filmfestival *Mannheim*, wo am 19./20. November das Präsidium zusammen mit dem Leitungsausschuss eine Sitzung durchführte, widmete die Festivalzeitung dem Jubiläum von INTERFILM einen Beitrag. Ein weiteres Geburtstagsgeschenk bereitete das Festival INTERFILM mit der Programmierung des Films „*Katzelmacher*“ von R. W. Fassbinder, der in Mannheim 1969 dafür den Preis der INTERFILM-Jury erhielt, die insbesondere „die beachtliche Form“ des Films lobte.

Schliesslich, wenn auch erst zu Beginn des Jahres 2006, haben auch die nordamerikanischen Mitglieder einen Akzent zum INTERFILM-Jubiläum gesetzt. Davon zeugt ein eindrückliches Referat, das Kristine Greenaway aus Kanada anlässlich der Eröffnung des von Marjorie Suchocki organisierten „*Whitehead Film Festivals*“ im kalifornischen *Claremont* gehalten hat. Das von der *Claremont School of Theology* und der nordamerikanischen Sektion von INTERFILM unterstützte Festival hatte im Sinne einer Retrospektive zahlreiche Filme im Programm, die am Welt Film Festival *Montréal* Preise oder Erwähnungen der Oekumenischen Jury erhalten haben.

Der mit 10'000 Euro dotierte *Europäische Templeton Filmpreis* für das Jahr 2004 wurde während der Berlinale am Sonntag, 23. Februar 2005 im Rahmen eines Gottesdienstes dem britischen Regisseur Kenny Glenaan für seinen Film „*Yasmin*“ überreicht. Der Film, der

in Locarno den Preis der Oek.Jury gewann, hatte zunächst bloss eine Ausstrahlung im britischen Fernsehen (die allerdings nicht ohne Wirkung blieb), dagegen auf dem Kontinent kaum eine Kinoauswertung. Diese erfolgte erst im Laufe des Jahres, und in der Schweiz sogar erst anfangs dieses Jahres. Kenny Glenaan diskutierte den Film im Herbst 2005 mit den Teilnehmern der Jahrestagung von Pro-Fil in Paris und in Leeds mit den Studenten des College Trinity&All Saints. Beide Veranstaltungen wurden von der John Templeton-Stiftung finanziert.

INTERFILM war 2005 mit einer eigenen Jury am Filmfestival Max Ophüls Preis in *Saarbrücken* und an den Nordischen Filmtagen *Lübeck* beteiligt, im Rahmen einer Oekumenischen Jury in *Berlin, Fribourg, Oberhausen, Cannes, Zlín, Karlovy Vary, Locarno, Montréal, Leipzig, Kyiv, Cottbus, Mannheim und Bratislava* und im Rahmen einer von SIGNIS und INTERFILM (mit Unterstützung der Templeton-Stiftung) erstmals eingerichteten Interreligiösen Jury in *Nyon*; insgesamt also an 16 Filmfestivals. Zudem wurde in Göteborg der Filmpreis der Schwedischen Kirche und in München der Preis der Interfilm-Akademie vergeben. Die *Jury-Entscheidungen* werden jeweils unmittelbar nach Abschluss des Festivals allen Mitgliedern per Mail übermittelt in der Hoffnung, dass sie dazu beitragen, die Information darüber im Rahmen ihrer eigenen Presse- und Öffentlichkeitsarbeit weiter zu verbreiten. Trotzdem werden alle Festivalberichte als Jahresüberblick und Chronik gebündelt in dieser INFO publiziert. Damit soll einmal mehr auch allen Jurymitgliedern für ihr Engagement herzlich gedankt werden. Und wer das Gefühl hat, er könnte auch mal irgendwo wieder dabei sein, soll sich beim Jurykoordinator melden. Es kann ja sein, dass seine Disponibilität gerade sehr willkommen ist. Jedes Festival hat sein eigenes Profil und stellt an jede Jury andere Ansprüche, und je nachdem, wie die Nominierungen von SIGNIS ausfallen, liegen auch die Bedürfnisse von INTERFILM. Weil frühzeitige Absprachen erfolgen, gibt es in der Regel allerdings keine Probleme. Im übrigen sei ausdrücklich auf den Artikel über SIGNIS verwiesen, der u.a. auch über den Stand der gegenwärtigen Diskussion bezüglich gemeinsam gültiger Beurteilungskriterien für die Arbeit in den Oekumenischen Juries berichtet (s. S. 10).

Die dem Jubiläumsjahr 2005 gewidmete Ausgabe der INFO trifft mit grosser Verspätung bei Euch ein. Das tut uns leid. Einmal mehr wirkt sich aus, was ich im letzten Editorial schon ausführlich beschrieben habe, dass die Funktionen von INTERFILM bloss neben- bzw. ehrenamtlich besetzt und deren Arbeitskapazitäten beschränkt sind. Das gilt insbesondere auch für den Geschäftsführer, der Angebote zur Mitarbeit gerne entgegen nimmt. Die Planung der verschiedenen Geburtstagsereignisse und persönliche Präsenz sowie die Herausgabe der Jubiläumsschrift haben das Präsidium an die Grenzen seiner Kapazitäten gebracht. Trotzdem teilen wir mit Euch die Auffassung, dass es über die Mailkommunikation und die Publikationen auf

www.inter-film.org hinaus nützlich ist, regelmässig schriftliche Infos auf dem Postweg zu erhalten. Zumal wir ja nach einer kleinen Verschnaufpause weitere Projekte planen. Wir sind für jegliche Unterstützung und alle hilfreichen Anregungen dankbar und freuen uns auf Euer Echo.

Mit freundlichen Grüßen,

Hans Hodel, Präsident

Dear members and partners of INTERFILM,

We look back on a year in which we could celebrate INTERFILM's 50th anniversary and its work in the past decades, and in which we could point to the importance of the dialogue between church and film and its present stage on several occasions. Some articles in this INFO will talk about that.

Bishop Wolfgang Huber was the first to offer his congratulation and in his greeting at the ecumenical reception in the Matthäuskirche on the 17th February 2005, he talked about INTERFILM's history. On that occasion, he also acknowledged the presence of church film juries at the Berlinale that started in 1963. Another opportunity presented itself on the 10th March 2005 on the occasion of a seminar organised by the general meeting of the European branch of the World Association for Christian Communication (ERA-WACC). A special number on the subject of "Celebrating Cinema" (1/2005) was published by Media Development just in time for this occasion. Every member of INTERFILM has received this special anniversary number.

The involvement of the Ecumenical Jury in Cannes was another opportunity for INTERFILM's president to remember that especially French pioneers rendered outstanding services to the foundation of INTERFILM. At the close of the jury's work, there was a nice party for the members and colleagues. At the party, Corine and Emmanuel Eugen dit Rochesson surprised the participants with a big cake decorated with emblems of the jury's work.

In the course of the following weeks and in discussions with the festival management in Locarno, it became clearer how the actual anniversary celebrations could take shape. With the nomination of Karsten Visarius as the president of the Ecumenical Jury and those of Randy Naylor, WACC's secretary-general, and Peter Malone, SIGNIS' president, as further members, we were heading towards a representative composition of the Jury. The programme of the birthday celebration consisted of a presentation, held by Julia Helmke, that was followed by a panel discussion on the question of "the Christian point of view on film", the presentation of a special award to Wim Wenders and an ecumenical reception that was followed by a dinner that is a tradi-

tion in Locarno and was attended by more than one hundred guests.

Just in time for this celebration in Locarno, two publications came out: The participants could receive the anniversary work "Church and Film in dialogue – 50 years of INTERFILM", published by Julia Helmke, Hans Hodel and Karsten Visarius. (Members who - inadvertently – have not yet received it or wish to obtain another copy, can get it for free at the office, while stocks last.) Julia Helmke presented her dissertation on the topic of "Church, Film and Festivals" in which she examines and describes the history and the assessment criteria of Protestant and ecumenical jury work from 1948 to 1988.

INTERFILM was founded in Paris on the 22nd October 1955, and again and again Paris was the place of extraordinary general meetings. When it was known that Pro-Fil planned its yearly meeting in Paris, INTERFILM wished to participate with a small delegation and to drink to the founders of INTERFILM and Pro-Fil. On this occasion, Jean Domon, one of those who initiated Pro-Fil and was its president for a long time, was made honorary member of INTERFILM.

At the Nordic Film Days in Lübeck, INTERFILM's 50th anniversary coincided with another "smaller" anniversary "10 years of INTERFILM Church Film Award", which was appreciated with an article in the festival paper and in the catalogue. Furthermore, the film days screened Lars von Trier's "Breaking the Waves", the film that was the first to be awarded with the INTERFILM Award in 1996.

The International Film Festival in Mannheim, where the presidency held a meeting together with the leading committee, dedicated an article in the festival paper to the anniversary of INTERFILM. INTERFILM was offered a further birthday present by the festival as it scheduled the film "Katzelmacher" by R.W. Fassbinder, who received the Award of the INTERFILM Jury in Mannheim in 1969, an award that appreciated especially the "excellent form" of the film.

Finally, even though only at the beginning of 2006, the North American members have emphasised the INTERFILM anniversary. An impressive presentation that Kristine Greenaway from Canada gave in Californian Claremont on the occasion of the opening of the "Whitehead Film Festivals", organised by Marjorie Suchocki, gave evidence of this. The festival, that is supported by the Claremeont School of Theology and the North American section of INTERFILM, had scheduled several films that – as a retrospective – received awards from or were mentioned by the ecumenical jury at the World Film Festival in Montréal.

The European Templeton Film Award for 2004, endowed with € 10.000, was presented to the British director Kenny Glenaan for his film "Yasmin" at a service at the Berlinale on the 23rd February 2005. The film that won the award of the ecumenical jury in Locarno, was – at first – only shown on British TV (that however

was not without effect); however, on the continent, it was hardly noticed. That changed only in the course of 2005 (in Switzerland only in 2006). In autumn 2005, Kenny Glenaan discussed his film with participants of the yearly meeting of Pro-Fil in Paris and with students of the College Trinity & All Saints in Leeds. Both events were sponsored by the John Templeton Foundation.

In 2005, INTERFILM, was involved in the Film Festival Max Ophuels Award in Saarbrücken and in the Nordic Film Days in Lübeck with its own juries and in Ecumenical Juries in Berlin, Fribourg, Oberhausen, Cannes, Zlin, Karlovy Vary, Locarno, Montreal, Leipzig, Kyiv, Cottbus, Mannheim and Bratislava and in a first inter-religious jury, created by SIGNIS and INTERFILM (and supported by the Templeton Foundation) in Nyon; altogether in 16 film festivals. Furthermore, the film award of the Swedish Church was presented in Göteborg, and the award of the INTERFILM Academy was presented in Munich. The juries' decisions are transmitted to all members directly after the close of the festivals via e-mail in the hope that they will contribute to the further spreading of the information with the help of their own press and public relations. All festival reports are nevertheless collected and published here as a yearly review and chronicle. Thereby we also want to thank once again all jury members for their commitment. And they who feel that they would like to take part one time or another, please contact the jury coordinator. It is well possible that their availability is very welcome at a given moment. Each festival has its own profile and demands different standards of every jury and according to the nominations of SIGNIS, we can determine INTERFILM's needs. As the arrangements are made early, there usually are very little difficulties. By the way, I want to point expressively at the article on SIGNIS that reports on the present discussion regarding the commonly valid assessment criteria for the work in the ecumenical juries (see p. 10).

This INFO dedicated to our anniversary year 2005 reaches you with great delay. We do apologize. Once again, we feel the effects of what I have described in great detail in my last editorial: the fact that those who work for INTERFILM are honorary workers and that their working capacities for INTERFILM are limited. This goes especially for the manager who happily accepts offers of cooperation. The planning of several birthday events and personal presence as well as the publishing of the anniversary work have shown these limits. Nevertheless, we share your opinion that it is very useful to receive constantly written information and publications beyond e-mail communication; especially as we will plan further projects after a little break. We are very happy about any kind of support and helpful ideas and are looking forward to your response.

Sincerely,

Hans Hodel, President

Translation by Lara Schneider

28. Februar 2005

**Celebrating Cinema - Media Development
Nr. 1/2005 als Sondernummer**

Die von Philip Lee redigierte Publikation „Media Development“ von WACC (Journal of the World Association for Christian Communication) Nr. 1/2005 ist aus Anlass des 50jährigen Jubiläums von INTERFILM als Sondernummer „Celebrating Cinema“ erschienen. Sie enthält neben einer Darstellung der Geschichte von INTERFILM durch Julia Helmke („Fifty years of INTERFILM“) und einem Porträt des neuen INTERFILM-Präsidenten Hans Hodel durch den Ehrenpräsidenten Hans Werner Dannowski auch Beiträge des früheren Generalsekretärs von WACC und Ehrenmitglieds von INTERFILM Carlos A. Valle, dem amerikanischen Ehrenmitglied von INTERFILM James M. Wall, ferner Peter Malone, dem Präsidenten von SIGNIS, sowie Philip Lee über Buster Keaton und Karsten Visarius über „Phantom of the future: Cinema in a digital world“. Das Heft kann bestellt werden bei: WACC, 357 Kennington Lane, London SE11 5QY, United Kingdom. Mail: wacc@wacc.org.uk. Website: http://www.wacc.org.uk

13. März 2005

**Karsten Visarius als Mitglied des
SteerCom von ERA-WACC wiedergewählt**

Strassburg. Vom 10.-13. März hat in Strassburg die Europa-Region der Weltorganisation für Christliche Kommunikation (ERA-WACC) im Rahmen eines Seminars zum Thema "Communicating Identities and Valuing Differences in a Changing Europe" ihre alle drei Jahre stattfindende ordentliche Generalversammlung durchgeführt. Dabei standen die Erneuerungswahlen in den Leitungsausschuss (SteerCom) im Vordergrund, die nach dem Rücktritt der bisherigen Präsidentin Gianna Urizio (Italien) und des Kassierers Daniel Wettstein (Schweiz) nicht ohne Brisanz waren. Zum neuen Präsidenten gewählt wurde Piet Halma (Niederlande), zum Vizepräsidenten Juha Rajamäki (Finnland), zum Sekretär Luca Maria Negro, Kommunikationsverantwortlicher der Konferenz Europäischer Kirchen (KEK) und zur Kassiererin Karin Achtelsteller vom Lutherischen Weltbund (LWB). Als weitere Mitglieder des Leitungsausschusses (SteerCom) wurden gewählt Oddbjörg Aasen Björdal (Norwegen), Séverine Boudier (Frankreich), Rev. Nicolae Dascalu (Rumänien), Claudia Padovani (Italien), Milja Radovic (Serbien/Schottland), Meelis Süld (Estland) und Karsten Visarius (Deutschland), der damit bei der WACC weiterhin vor allem die Belange des Films vertritt und die Zusammenarbeit zwischen WACC und INTERFILM sicher stellt.

22. Mai 2005

**Eine Torte zum 50. Geburtstag von
INTERFILM**

Cannes (hh). In Cannes wurde der Ökumenische Filmpreis dieses Jahr erstmals zusammen mit der Fipresci überreicht, die mit „Caché“ von Michael Haneke den gleichen Film auszeichnete wie die Ökumenische Jury.

Zum Abschluss des Festivals lud Jacques Charlier die Ökumenische Jury zusammen mit den Verantwortlichen für die Organisation der Ökumenischen Jury in Cannes und dem Team, das den Stand am Filmmarkt betreut, zu einer sympathischen Party auf die Terrasse seines über der Stadt gelegenen Hauses ein. Bei dieser Gelegenheit überraschten Corine und Emmanuel Eugene dit Rochesson den anwesenden Jury- und INTERFILM-Präsidenten Hans Hodel zum 50. Geburtstag von INTERFILM mit einer grossen und mit Emblemen der Juryarbeit geschmückten Torte, die unter den Anwesenden grosse Freude auslöste.



Auf dem Bild zu sehen sind von links nach recht: Maggie Morgan (Jurymitglied, Ägypten), Corine Eugene dit Rochesson (Frankreich), Jacques Charlier (Gastgeber), Denyse Muller (Vizepräsidentin von INTERFILM und Jurykoordinatorin in Cannes), Hans Hodel (Präsident INTERFILM), Jean Lods (Präsident Pro-Fil France), Waltraud Verlaguet (INTERFILM-Mitglied, Frankreich).

18. Juli 2005

**INTERFILM feiert in Locarno runden
Geburtstag und vergibt Sonderpreis an Wim
Wenders**

Locarno (medientipp/hh). Die Internationale kirchliche Filmorganisation INTERFILM feierte am Samstag, den 6. August, im Rahmen einer ökumenischen Matinée am diesjährigen Filmfestival Locarno (3.-13. August) ihr 50jähriges Bestehen. Das Programm begann mit einem Vortrag der deutschen Theologin Julia Helmke zur Geschichte von INTERFILM, die sie in ihrer in diesem Jahr erscheinenden Dissertation erforscht hat. Im Anschluss diskutierten Repräsentanten der kirchlichen Filmarbeit unter Leitung von INTERFILM-Präsident Hans Hodel über die Frage, ob es einen "christlichen Blick" auf den Film gibt. Unter den Teilnehmern befanden sich u.a. drei Mitglieder der diesjährigen ökumenischen Jury: Peter Malone, Präsident der katholischen Weltorganisation für Kommunikation SIGNIS, die amerikanische Theologin Rose Pacatte sowie Karsten Visarius, Exekutiv-Direktor von INTERFILM und Leiter des Filmkulturellen Zentrums im GEP, sowie Christine Stark, Filmbeauftragte der Reformierten Medien Zürich, Charles Martig, Filmbeauftragter und Geschäftsführer des Katholischen Mediendienstes Zürich und schliesslich auch der Ehrenpräsident von INTERFILM, Hans Werner Dannowski.

Im Anschluss an das Podiumsgespräch ehrte Karsten Visarius als diesjähriger Präsident der Oekumenischen Jury im Namen und Auftrag von INTERFILM den deutschen Regisseur Wim Wenders mit einem Spezialpreis. Neben seiner herausragenden künstlerischen Leistung würdigt die kirchliche Filmorganisation damit auch sein Bekenntnis zum christlichen Glauben.

Eine persönliche Begegnung mit Wim Wenders, der abends auf der Piazza Grande vorgängig der Vorführung seines neuen Films "Don't Come Knocking" durch das Filmfestival mit einem Ehrenleoparden geehrt wurde, war beim anschliessenden Apéro in der Halle des Ramada-Hotels Palma au Lac möglich. Als besondere Ehrengäste zum anschliessenden traditionellen Diner mit ca. 120 Teilnehmenden kamen neben Vertretern der kirchlichen Mediendienste der Schweiz und der lokalen Kirchen u.a. als Vertreterin des Schweizerischen Evangelischen Kirchenbundes (SEK) Frau Helen Gucker-Vontobel, als Vertreter der Evangelischen Kirchen Deutschlands (EKD) der neue Publizistik-Referent OKR Udo Hahn, Luca Negro als Vertreter der Konferenz Europäischer Kirchen (KEK) und Karin Achtelstetter für den Lutherischen Weltbund (LWB), beide zugleich auch Vertreter der World Association for Christian Communication Europa (ERA-WACC).

Am ökumenischen Gottesdienst, der seit vielen Jahren im Rahmen des Filmfestivals am ersten Festivalsonntag in der „Chiesa nuova“ stattfand, hielt ebenfalls aus Anlass des Jubiläums INTERFILM-Mitglied Dieter Olaf Schmalstieg aus Bellinzona die Predigt.

6. August 2005

Dissertation von Julia Helmke über "Kirche, Film und Festivals" erschienen

Locarno (hh). Im Rahmen ihres Referats „Aspekte europäischer Juryarbeit seit den 1960er Jahren – Eine theologisch-zeitgeschichtliche Recherche“, das sie anlässlich einer ökumenischen Matinée zum 50jährigen Jubiläum von INTERFILM am Internationalen Filmfestival Locarno gehalten hat, stellte Dr. Julia Helmke ihre soeben publizierte Dissertation zum Thema „Kirche, Film und Festivals“ vor. Darin beschäftigt sie sich aufgrund akribisch betriebener Recherchen mit der Geschichte und mit den Bewertungskriterien evangelischer und ökumenischer Juryarbeit in den Jahren 1948 bis 1988. Die Dissertation wurde publiziert als Band 11 in der Reihe „Studien zur Christlichen Publizistik“, herausgegeben von Gerhard Meier-Reutti, Friedrich Kraft und Johanna Haberer im Christlichen Publizistik Verlag (CPV), Erlangen 2005, und umfasst 479 Seiten (ISBN 3-933992-11-7).

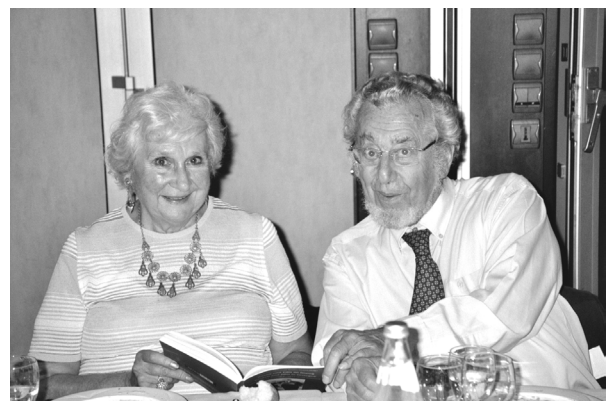
26. September 2005

Apéro zur Gründung von INTERFILM am 22. Oktober 1955

Paris (hh). Zu den Pionieren evangelischer Filmarbeit, die vor fünfzig Jahren am 22. Oktober 1955 in Paris das „Internationale Evangelische Filmzentrum“ INTERFILM gegründet haben, gehören neben jenen aus Deutschland, Holland und der Schweiz für Frankreich Henri und Mady de Tienda, die Animatoren des „Service Cinématographique d'Évangélisation“ (SERCINEV), die bereits 1949 erste Kontakte zum Oekumenischen Rat der Kirchen in Genf und zu anderen kirchlichen Film-

diensten gesucht haben. Kurze Zeit später benannten sie ihre Organisation um in „Association Animation de Séances pour l'Éducation par le Cinéma et le Témoignage Spirituel“ (ASPECTS). Ihrer Initiative ist auch die protestantische Präsenz am Filmfestival von Cannes mit der 1968 erfolgten Einrichtung einer INTERFILM-Jury zu verdanken, die im Rahmen der Zusammenarbeit mit OCIC 1974 (ein Jahr nach Locarno) zu einer Ökumenischen Jury wurde.

Pro-Fil, die von Jean Domon zusammen mit Claudine Roshem Smith und Evelyne Fischer-Sellès 1992 initiierte Nachfolgeorganisation von ASPECTS, die heute über zweihundert Mitglieder in neun Sektionen umfasst, führte über das Wochenende vom 24./25. September im Haus der Protestantischen Kirchen an der Rue Clichy in Paris ihre mit einem Seminar verbundene Jahresversammlung durch. Bei diesem Anlass offerierte INTERFILM-Präsident Hans Hodel in Anwesenheit der Vizepräsidenten Denyse Muller (Frankreich) und Werner Schneider-Quindeau (Deutschland) und des Exekutivsekretärs Karsten Visarius (Deutschland) sowie weiterer Mitglieder des Leitungsausschusses aus Lettland, Italien und Dänemark einen Apéro, um der Gründer von INTERFILM zu gedenken und seine Dankbarkeit für das Engagement der heutigen INTERFILM-Mitglieder, zu denen auch Pro-Fil gehört, zum Ausdruck zu bringen. Er nahm die Gelegenheit wahr, die Ehrenmitgliedschaft von Jean Domon, dem Hauptinitiatoren und langjährigen Präsidenten von Pro-Fil, bekannt zu geben. Bei dieser Gelegenheit würdigte Jean-Arnold de Clermont, der zur Zeit sowohl Präsident der „Fédération des Eglises Protestante de France“ wie Präsident der Konferenz Europäischer Kirchen (KEK) ist, die Bedeutung des Engagements von INTERFILM. Marc Aellen, der designierte neue Generalsekretär von SIGNIS, hob die Bedeutung der ökumenischen Zusammenarbeit hervor, und Jean Lods, derzeitiger Präsident von Pro-Fil, dankte für die fruchtbare Zusammenarbeit zwischen Pro-Fil und INTERFILM.



Jean Domon und seine Frau Arlette

Eine Frucht dieser erfolgreichen Zusammenarbeit war am Seminar auch die mit Unterstützung der John Templeton Stiftung erfolgten Programmierung des Films „Yasmin“ von Kenny Glenaan, der 2004 am Filmfestival Locarno mit dem Preis der Oekumenischen Jury und dann auch mit dem Europäischen John Templeton Filmpreis 2004 ausgezeichnet worden ist. Das Gespräch zwischen dem versierten französischen Diskussionsleiter Jacques Vercueil, den sehr zahlreich anwesenden Seminarteilnehmern und dem speziell für diesen Anlass angereisten Regisseur erwies sich im Zusammenhang mit den aktuellen Ereignissen als äus-

serst informativ und anregend und wurde mit grossem Applaus verdankt.

February 28th, 2005

Celebrating Cinema – Media Development N° 1/2005, Special Publication

On the occasion of INTERFILM's 50th anniversary, WACC's quarterly magazin "Media Development" (Journal of the World Association for Christian Communication) N° 1/2005 by editor Philip Lee has been published as a special issue entitled "Celebrating Cinema". It includes - besides a presentation of INTERFILM's history by Julia Helmke ("Fifty years of INTERFILM") and a portrait of the new INTERFILM president Hans Hodel by the honorary president Hans Werner Dannowski – contributions by former general secretary of WACC and Honorary Member of INTERFILM Carlos A. Valle, by American Honorary INTERFILM member James M. Wall, by Peter Malone, president of SIGNIS, as well as contributions by Philip Lee on Buster Keaton and by Karsten Visarius on "Phantom of the future: Cinema in a digital world".

The publication can be ordered by WACC, 357 Kennington Lane, London SE11 5QY, United Kingdom, or by mail: wacc@wacc.org.uk. Website: <http://www.wacc.org.uk>

March 14, 2005

Strasbourg: Christian Communicators Call for a New Covenant for Europe

**WACC Europe Assembly Met in Strasbourg, France,
10-13 March 2005**

The Assembly of the European Region of the World Association for Christian Communication (WACC) has called for a new social and moral covenant for Europe. "Openness to re-negotiating and sharing public communication space will be the first signs of this new covenant, and shared ownership and editorial decision-making its inevitable consequences", participants in the 10-13 March 2005 WACC Assembly in Strasbourg, France said in their final statement.

The estimated 50 Christian communicators from 15 European countries were drawn from church and secular media.

"Communicating identities and valuing differences in a changing Europe" was the theme under which participants discussed issues such as the head scarf as a religious attire in France; the crucifix in public spaces in Italy; the growing use of religious imagery in popular art and culture in Germany; and the changing attitude towards tolerance in the Netherlands, after the murder of film director Theo van Gogh.

The participants stressed that "identities are a powerful means of uniting communities, but at the same time they have great potential for division". In this framework, "valuing differences is not enough. It also requires people to overcome hostility and to work towards the reconfiguration of the cultural landscape. This will only happen if we learn to see as others see and to listen attentively to each other's stories. A plurality of identities demands a plurality of story-telling that offers meaning rather than simplistic answers".

The assembly's programme included a key-note presentation and two round tables, with media representatives from France, Italy, the Netherlands, Germany, Romania and Poland. The key-note speaker was Rev. Dr Hans Ucko, from the Interreligious Relations and Dialogue Team of the World Council of Churches (Geneva, Switzerland). He challenged communicators to critically assess how they construct and represent others. "The self and others are interdependent", he said, "others are often our own construction and projection".

The Assembly honoured Dr Albert van den Heuvel, the Netherlands (73), for his continuous efforts in the field of communication and ecumenism with a Faithful Communicators Award.

May 22nd, 2005

A gateau for the 50th anniversary of INTERFILM

This year in Cannes, the Ecumenical Film Award has been presented for the first time in combination with the Fipresci as both juries presented their awards to the same film: „Caché“ by Michael Haneke. At the close of the festival, Jacques Charlier invited the Ecumenical Jury, those responsible for the organisation of the Ecumenical Jury in Cannes and the team that is in charge of the stand on the film market, to a nice party on the roof garden of his house that is situated above the town. On this occasion, Corine and Emmanuel Eugene dit Rochesson surprised the president of the Jury and of INTERFILM, Hans Hodel, for the 50th anniversary of the organisation with a big gateau decorated with emblems related to the Jury that was the cause of great joy for those present.

August 7th, 2005

INTERFILM celebrates its 50th anniversary and awards Wim Wenders with a special prize

The international church film organisation INTERFILM celebrated its 50th anniversary with an ecumenical matinee at the film festival in Locarno (3rd – 13th August) on the 6th August this year. The programme started with a lecture of the German theologian Julia Helmke about the history of INTERFILM that she studied on for her dissertation and that she introduced at the event. After that, representatives of the church film work presented by INTERFILM president Hans Hodel discussed the relevance of a "Christian view" on film. Among the participants were three members of this year's Ecumenical Jury: Peter Malone, president of the Catholic World Organisation for Communication SIGNIS, the American Theologian Rose Pacatte and Karsten Visarius, INTERFILM's executive director and director of the Film-Cultural Centre within the GEP, further Christine Stark, film representative of the Reformed Media Zurich, Charles Martig, film representative and manager of the Catholic Media Work Zurich and finally, INTERFILM's honorary president Hans Werner Dannowski.

After the panel discussion, Karsten Visarius, this year's president of the Ecumenical Jury, awarded the German director Wim Wenders with a special prize in the name of INTERFILM. Thus, the church film organisation did

not only honour him for his excellent cinematic work, but also for his profession of the Christian faith.

A personal meeting with Wim Wenders - who was awarded with the Honorary Leopard by the film festival before the screening of his new film "Don't Come Knocking" on the Piazza Grande - was possible afterwards for an amicable drink in the hall of the Ramada-Hotel Palma au Lac. The special guests for the following dinner with about 120 participants were - apart from representatives of the church media work of Switzerland and the local churches - the representative of the Federation of the Protestant Churches in Switzerland (FEPS) Mrs Helen Gucker-Vontobel, the representative of the Evangelical Church in Germany (EKD) and newly appointed director of communications OKR Udo Hahn, the representative of the Conference of European Churches Luca Negro, and Karin Achtelstetter for the Lutheran World Federation (LWF) - the two last mentioned are also representatives of the World Association for Christian Communication Europe (ERA - WACC).

On the occasion of the jubilee, INTERFILM member Dieter Olaf Schmalstieg from Bellinzona held the sermon during the ecumenical service that takes place since many years within the framework of the film festival on the first festival Sunday in the "Chiesa Nuova".

August 8th, 2005

Presentation of the dissertation by Julia Helmke on „Church, Film and Festivals”

In the framework of her report on „Aspects of European Jury Work since the 1960s - A Theologian and Historical Research” that she held on the occasion of the ecumenical matinee for INTERFILM's 50th anniversary at the International Film Festival in Locarno, Dr Julia Helmke presented her recently published dissertation on „Church, Film and Festivals”. Based on meticulous research, she examines the history and the assessment criteria of Protestant and ecumenical jury work in the years between 1948 and 1988. The dissertation is published as volume 11 in the series „Studies on Christian Journalism”, edited by Gerhard Meier-Reutti, Friedrich Kraft and Johanna Haberer, Christliche Publizistik Verlag (CPV), Erlangen 2005, and has 479 pages (ISBN 3-933992-11-7).

September 26th, 2005

Apéro on the occasion of the foundation of INTERFILM on the 22nd October 1955 in Paris

For France, Henri and Mady de Tienda belong to those pioneers of Protestant film work, besides those from Germany, the Netherlands, and Switzerland, who have founded the “International Protestant Film Centre” INTERFILM on the 22nd October 1955 in Paris. Those two were animators of the “Service Cinémathographique d'Évangélisation” (SERCINEV) and they had started to establish first contacts with the Ecumenical Council of the Churches in Geneva as well as with other church film work organisations as early as 1949. A little time later, they changed their organisation's name into “Association Animation de Séances pour l'éducation par le cinéma et le Témoignage Spirituel” (ASPECTS). It is thanks to their initiative that there is a Protestant presence at the film festival in Cannes which was established by the setting-up of an INTERFILM Jury in 1968

that, in cooperation with OCIC, became the Ecumenical Jury in 1974 (one year after Locarno).

Pro-Fil, an organisation initiated by Jean Domon, Claudine Roshem Smith and Evelyne Fischer-Sellès in 1992, that became ASPECTS successor and has about 200 members in nine sections today, held its yearly assembly on the occasion of a seminar that took place on the weekend of the 24th/25th September in the house of the Protestant Churches in the Rue Clichy in Paris. On this occasion, INTERFILM president Hans Hodel - in the presence of vice president Denyse Muller (France), Werner Schneider-Quindeau (Germany) and the executive secretary Karsten Visarius (Germany) and other members of the leading committee from Latvia, Italy and Denmark - offered an Apéro to commemorate INTERFILM's founders and to express his gratitude for the commitment of today's INTERFILM members which Pro-Fil also belongs to. He used the opportunity to announce the honorary membership of Jean Domon, the main initiator and long term president of Pro-Fil. Jean-Arnold de Clermont, at the present moment president of the “Fédération des Eglises Protestantes de France” as well as president of the Conference of European Churches (KEK), used the opportunity to honour the importance of INTERFILM's commitment. Marc Aellen, general secretary elect of SIGNIS, emphasised the importance of the ecumenical cooperation and Jean Lods, present president of Pro-Fil, expressed his gratitude for the productive cooperation between Pro-Fil and Interfilm.

One outcome of this successful cooperation - supported by the John Templeton Foundation, which was represented by Vice President for Communications Pamela P. Thompson - was the possibility of a screening of the film “Yasmin” by Kenny Glenaan that was awarded with the Prize of the Ecumenical Jury at the film festival in Locarno in 2004 as well as the Templeton Film Award for the same year. The conversation between the experienced leader in the discussion Jacques Vercueil, the numerous participants and the director of the film proved itself - in connection with current events - to be extremely informative and inspiring and was acknowledged with a big applause.



From left to right: Marc Aellen (SIGNIS), Jean-Arnold de Clermont (KEK) and Pamela P. Thomson during a dinner to celebrate the INTERFILM anniversary

October 30th, 2005

Ten years INTERFILM Jury at the Nordic Film Days in Lübeck

Once again, a jury of the International Church Film Organisation INTERFILM, consisting of four members, will judge the official festival competition at the 47th Nordic Film Days that will take place from the 3rd to the 6th November in Luebeck. An INTERFILM jury was first

established in Luebeck ten years ago. The initiative was taken in connection with the planning of the German-Nordic film seminar in the Academy Bad Segeberg that took place in January 1997 on the subject "Europe's face – Giving a face to Europe".

On the occasion of the little jury anniversary and to honour the 50th anniversary of INTERFILM, the Nordic Film Days show Lars von Trier's "Breaking the Waves" as a special screening. Lars von Trier was the award-winner of INTERFILM's first jury in Luebeck. This year's jury consists of Juha Rajamäki, for the first time a Finn, Jaan J. Leppik from Estonia, Julia Helmke from Hannover and Angelika Henschel from Lübeck who was already a member of the Jury ten years ago as she was a study director of the academy Bad Segeberg.

November 11th, 2005

Homage to Rainer Werner Fassbinder in Mannheim

At the end of the sixties, the "New German Film" was created in Germany. Back then, the directors tried new forms, themes and structures: a fresh young cinema was born. Rainer Werner Fassbinder is probably the most prominent and most productive of this rebellious cinema, which he helped to get to international fame. In only 14 years, from 1969 till 1982, he made 44 films, among them TV productions in several episodes. One of the rare German stars with worldwide fame: he would have been 60 on the 31st May 2005. To his honour, the 54th International Film Festival Mannheim– Heidelberg, that takes place from the 17th to the 26th November, dedicates a homage to his masterpieces of the New German Film and is glad to be able to show some of his less known films, among them two of his first short films. Thus, it also proves that this kind of cinema is still thrilling and exciting today! By the way, Fassbinder was discovered in Mannheim when his film "Katzelmacher" had its premiere there in 1969 and he was presented immediately with the Award of FIPRESCI and the "Protestant Film Award" of INTERFILM and was celebrated as "the phenomenon of the year".

The INTERFILM Steering Committee, that will hold a meeting on the weekend 19th/20th November in Mannheim on the occasion of the 50th anniversary of the existence of the international network of protestant or church film work, will attend a showing of "Katzelmacher" and it will thus honour the jury work that was started in Mannheim as early as 1963. The president and the executive secretary and other members of the leading committee will also attend the Ecumenical Reception of the Churches that will take place on the 22nd November at 1.30 pm in the Citychurch Konkordien (R2).

November 11th, 2005

SIGNIS World Congress in Lyon 2005: Looking to the future

(*signis info No 4/2005*) Over 200 Catholic media professionals from more than 65 countries and every continent, met in Lyon (France) from November 4 to 11 in the frame of the 2005 SIGNIS World Congress. For Peter Malone follows Augy Loorthusamy as the new President.

During a public conference on "Media for a Culture of Peace" held on November 5 and 6, they called in the "Declaration of Lyon" for a fundamental change in the way we communicate through the media to contribute to a world of peace, respect and solidarity. The conference closed with a Mass for Peace celebrated by Mgr Roland Abou Jaoudé of Lebanon.

From 7 November to 8, a series of workshops brought together Internet, radio, film and media education specialists, as well as Catholic TV producers and representatives. These workshops were meant to inspire the programme of the association for the next 4 years.

The Congress concluded on November 9 and 10 with the SIGNIS Assembly of Delegates. The Delegates elected Augy Loorthusamy of Malaysia as the new President of the organisation and Peter Thomas of Australia and Gustavo Andujar of Cuba as Vice-Presidents. Augy replaces Peter Malone who arrived at the end of his term. They also welcomed the new secretary general of SIGNIS, Marc Aellen of Switzerland, who had been appointed by the Board a few days before. He is succeeding Robert Molhant, who is retiring after 27 years at the service of the association.

The SIGNIS Congress was also attended by representatives of the International Union for Catholic Press (UCIP), the World Association for Christian Communication (WACC), the International Lutheran Federation and INTERFILM (Hans Hodel, President, and Denyse Muller, Vice-President). Archbishop John Foley, President of the Pontifical Council for Social Communications blessed the gathering in the name of Pope Benedict.

Cinema

(*SIGNIS media No 1/2006*) During the cinema workshop Vice President, Dr. Gaye Ortiz, reminded participants how valuable religious and spiritual reflection on films and on our experiences of films can be. She used the example of Mel Gibson's portrayal of women in "*The Passion of the Christ*".

She moved the discussion into the intercultural and inter-religious field by highlighting the work of women directors in some films from Islamic countries. This kind of reflection has been a feature of writing and workshops since the foundation of OCIC in 1928 and has continued with SIGNIS. SIGNIS honours the tradition of OCIC. In the late 1940s OCIC started to organize juries at the major festivals (Venice and Cannes) as reviewing, writing and reflection on cinema was emphasised. Since then, there has been a steadily increasing number of festivals with international Catholic juries. The index of films that have won awards now exceeds 1'000. The jury ministry developed the 1950s and 1960s, a time of great change, including change within the Catholic Church.

An important development was the partnership with the Protestant Churches through INTERFILM, the first Ecumenical juries being established in Locarno in 1973, then in Cannes in 1974. There are now thirteen Ecumenical juries. This has meant three decades of sharing views and religious and values perspectives with INTERFILM jury members and a series of collaborative seminars since 1995.

Alongside the juries with only SIGNIS members (SIGNIS Jury), and Ecumenical Juries, there is also a new development, as at the Fajr festival in Teheran; there are a number of Interfaith juries in which SIGNIS jurors work with non-Christian jurors nominated by the festivals. In 2005, SIGNIS and INTERFILM collaborated with the first Inter-religious jury in Nyon where jurors who are not Christians are nominated by SIGNIS and INTERFILM.

In order to facilitate the work of the juries a booklet of *Regulations for Ecumenical Juries*, bringing together statutes from INTERFILM and OCIC, was reviewed at the workshop. SIGNIS Latin America took a lead in developing material for a handbook for SIGNIS jurors which would include practical advice on action as well as indications of criteria for decisions and communication of information about the awards.

The SIGNIS website (www.signis.net) has a special Cinema section with news about its activities. The English site has reviews by Peter Malone. Reviews by French and Spanish-speaking SIGNIS reviewers are

also foreseen. The website will continue to provide links to the reviews coming from a variety of countries and Bishop's Conferences. Statements on controversial films will continue to be issued. It is a source of information about Catholic views as well as giving credibility to the Church's positive approach through dialogue rather than simple labelling or condemnation. One of the conclusions of the workshop was that more of the rich experience of the members in the field of cinema should be made more valuable through articles, books, the magazine, the website, round table discussions and even seminars. Networking can also be a key for SIGNIS cinema work. The Cine Media network (a virtual community co-ordinated by Rose Pacatte/USA) shows how this can be done.

Another element is the effort of SIGNIS to pursue the rather successful post production efforts for Latin American films, through a competition and in collaboration with its members and the Latin America film world. One of the ideas was to something for African films.

Peter Malone

Templeton Film Award 2004

Europäischer John Templeton Filmpreis 2004

Der European John Templeton Film Award wird einmal im Jahr seit 1997 im Auftrag der renommierten Templeton Foundation mit Sitz in den USA durch INTERFILM und die Konferenz Europäischer Kirchen (KEK), Genf, an einen europäischen Film vergeben. Der Film, der von einer dreiköpfigen ökumenischen Jury nominiert wird, wird aus den Preisträgern kirchlicher Jürs (entweder einer Ökumenischen Jury oder einer Interfilm-Jury) und den "Filmen des Monats" der Jury der Evangelischen Filmarbeit in Deutschland oder des Evangelischen und Katholischen Filmbeauftragten der Schweiz ausgewählt. Der Preis ist (seit 2005) mit 10.000 € dotiert und mit einer Urkunde verbunden.

Der 8. Europäische John Templeton Filmpreis wird verliehen an den Film

Yasmin

von Kenny Glaan, Großbritannien/Deutschland 2004

Yasmin, eine pakistanische Immigrantin der zweiten Generation, lebt in der Spannung zwischen ihrer Lebenslust und den Forderungen ihrer Familie, der die Mutter fehlt. Sie ist eine erfolgreiche Sozialarbeiterin in einer verarmten Region Nordenglands. Ihr Vater ist ein frommer Moslem und Wächter der Moschee, während ihr Bruder in die Gegenkultur der Drogenszene verwickelt ist. Die Anti-Terrormaßnahmen der Polizei nach dem Anschlag der Al-Qaeda auf das politische und ökonomische Zentrum des Westens radikalisiert aufgebrachte junge Muslime. Die Ereignisse verändern die Haltung von Yasmins Freunden und Arbeitskollegen gegenüber ihr selbst und ihrer Gemeinschaft.

Obwohl der Film in der britischen Gesellschaft spielt, setzt sich "Yasmin" mit einem Thema auseinander, das alle Welt beunruhigt. Yasmin sucht mutig einen Weg, sich selbst treu zu bleiben - sowohl im Milieu der pakistanischen Immigranten wie in der westlichen Mehrheitsgesellschaft. Sie verkörpert die Erfahrung vieler Muslime, die nach dem 9. September den Anstoß zu einer Versöhnung mit ihrer kulturellen Erbschaft und ihrem Glauben erlebt haben. Der Konfrontation zwischen westlich-säkularer Kultur und radikalen islamischen Ideen stellt der Film die Suche nach Alternativen und persönlicher Identität entgegen. Auch die ästhetische Qualität des Films überzeugte die Templeton-Jury: griffig erzählt, bleibt die Geschichte zugleich vielschichtig und hintergründig.

Der Film erhielt den Preis der Ökumenischen Jury beim Filmfestival Locarno 2004. Archie Panjabi, die die Titelrolle spielt, wurde zum britischen "Shooting Star" 2005 gewählt und wird sich auf dem Talent Campus der Berlinale präsentieren.



Hans Werner Dannowski

**Predigt
zur Verleihung des 8. Europäischen Templeton
Filmpreises an „Yasmin“ von Kenny Glenaan
in der Matthäuskirche, Berlin-Tiergarten
am 13. Februar 2005**

Worte aus der Thora, der Bibel der jüdischen und dem Alten Testament der christlichen Gemeinde, und aus dem Hebräerbrief, einem späten Schreiben des Neuen Testaments der Christen, möchte ich mit den vielen Bildern aus dem Film „Yasmin“ über die Erfahrungen von Muslimen zu einem vorsichtigen interreligiösen Diskurs zusammenstellen.

So lesen wir im Buch Leviticus, 3. Mose 19,12-14: *„Vor einem grauen Haupte sollst du aufstehen und die Alten ehren und sollst dich fürchten vor deinem Gott; ich bin der Herr. Wenn ein Fremdling bei euch wohnt in eurem Lande, den sollt ihr nicht bedrücken. Er soll bei euch wohnen wie ein Einheimischer unter euch, und du sollst ihn lieben wie dich selbst; denn ihr seid auch Fremdlinge gewesen in Ägyptenland. Ich bin der Herr, euer Gott.“*

Und der Hebräerbrief faßt seine Überlegungen über das wandernde Gottesvolk des alten und des neuen Bundes zusammen in den Satz von Hebräer 13,14: *„Denn wir haben hier keine bleibende Stadt, sondern die zukünftige suchen wir.“*

Liebe Gemeinde! Im Morgengrauen verlassen zwei Männer das Haus. Der Vater geht voran, der Sohn folgt zwei Meter hinter ihm. Keine zufällige Distanz ist das. Es ist ein Abstand der Achtung und der Ehrerbietung, die der Jüngere dem Älteren zollt. *„Vor einem grauen Haupte sollst du aufstehen“*. Eine patriarchale Familienstruktur ist das, die aus uralten Zeiten in unsere Zeit hineinragt. Fremd ist diese Kultur, wie zufällig hineingeweht in einen anderen Raum. Das Gotteshaus, auf das die beiden zugehen, die Moschee, ist dann auch kein prächtiger Bau, der dem Gegenstand der religiösen Verehrung angemessen wäre. Eine ehemalige Garage oder eine Werkshalle scheint das zu sein, zu der man erst ein Wellblechtor hochstemmen muß. Innen ist allerdings der Raum mit roten Gebetsteppichen sauber ausgelegt. Und dann steht der Junge vor dem Mikrophon, legt die Hände zum Offenbarungsempfang in die Ohren, und die Stimme des Muezzin schallt über die Lautsprecher durch die Straßen und über die Häuser: *„Allahu akbar“, „Gott ist größer“. „Lob sei Gott, dem Herrn der Welten, dem Barmherzigen, dem Erbarmen, dem König des Gerichtstages“*. Seltsam, wie dieser muslimische Gebetsruf durch die Täler klingt, in denen man sonst nur das Läuten der Kirchenglocken kannte. Später wird man den Vater sehen, wie er Graffiti-Schmierereien vom Tor der Moschee wischt: *„Paki go home“*. So beginnt der Film „Yasmin“ von Kenny Glenaan. Man ist sofort im Bilde. Da leben Menschen in

einer Stadt, in der sie nicht wie selbstverständlich zu Hause sind. Die Stadt wird nicht genannt, in der die Geschichte spielt. Ein Industriegebiet ist das offensichtlich. In Keighley sollen viele Szenen gedreht sein, Yorkshire in Nordengland ist das. Leeds und Manchester sind nicht weit. Überall eigentlich könnte die Geschichte spielen, in fast allen westlichen Mittel- und Großstädten wäre sie zu Hause. Etwa in Kreuzberg in Berlin. Türken hier, Inder und Pakistani dort. Hindus, Muslime. Hereingekommen sind sie in Länder, die eine christliche Geschichte von fast eineinhalb Tausend Jahren hinter sich und in sich haben. Gesuchte Arbeitskräfte zuerst, unerwünschte Immigranten später. Fremde so oder so. *„Wenn ein Fremdling bei euch wohnt in eurem Land, den sollt ihr nicht bedrücken. Er soll bei euch wohnen wie ein Einheimischer“*. Ein uraltes Problem scheint das zu sein. Lange kann man es verdrängen. Aber auf einmal wird dieses Thema beherrschend, bestimmt selbst die politischen Debatten und Entscheidungen. Diese totale Andersartigkeit, diese Fremdheit der Anderen, und das nur um die nächste Ecke.

Es ist diese Mischung von Fremdheit und Nähe in der Geschichte, die Kenny Glenaan in *„Yasmin“* erzählt, denke ich, die mich wachrüttelt. Fragen über Fragen überfallen mich mit den ersten Bildern dieses Films. Was weißt du eigentlich von dem allen? Wann warst du zum letzten Mal in einer Moschee, hast mit Menschen aus dem muslimischen Erfahrungs- und Lebensbereich gesprochen? Tausendfach wird sich diese Geschichte der Yasmin, diese Geschichte vom clash of civilisations, vom Zusammenprall der Kulturen, in deiner nächsten Nähe ereignen - was bekommst du davon mit? Gut abgeschirmt hast du dich in deinem Bekannten- und Freundeskreis, in der Kirchengemeinde, in deinem Wohnbezirk vor den Zerreißproben, in die der Aufprall von Fremdheit auf Fremdheit so viele Andere stellt. Die Erzieherinnen in den Kindergärten, die Lehrerinnen in den Grund- und Hauptschulen haben das stellvertretend auszuhalten. In welcher Welt lebst du eigentlich? Ich spüre Hilflosigkeit in mir wachsen.

Denn eine geradezu ungeheuerliche Zerreißprobe, die einen jungen Menschen in zwei Hälften teilen will: das ist die Welt, in der die Hauptperson der von Kenny Glenaan erzählten Geschichte, in der Yasmin lebt. Yasmin ist nicht nur eine hübsche, sie ist auch eine patente und selbstbewußte Frau. Schade, daß Archie Panjabi, die Darstellerin der Yasmin Hussein, bei diesem Gottesdienst nicht dabei sein kann, weil sie zur gleichen Zeit als Shooting Star 2005 nebenan im Berliner Palast auf die Bühne muß. Da lebt Yasmin in der gewohnten Welt der häuslichen Atmosphäre. Der Zusammenhalt der Familie, für die sie kocht und sorgt, geht über alles. Da ist der fromme Vater, dessen Liebe streng ist und sich nach bewährten Mustern richtet. Auf den Tisch wird er irgendwann schlagen: *„In this house you will show respect“*. Der schwachsinnige Cousin kommt hinzu, mit dem Yasmin zwangsverheiratet ist und der sie schließlich sogar vergewaltigen will. Und da ist jene so ganz andere Welt, die tagsüber Yasmins

ganzen Einsatz fordert. In der sie als Sozialarbeiterin mit dem um zwei Kopf größeren, tolpatschigen Engländer und anderen Kolleginnen für behinderte Menschen sorgt. Zwei völlig verschiedene Identitäten sind das, in die sie sich jeweils hineinverwandelt. Als ich zum ersten Mal die wie ein Ritual wiederkehrende Szene des Kleiderwechsels auf freiem Feld sah, wie da Yasmin Kopftuch, Gewand und Schuhe ablegt und in die enge Jeanshose schlüpft und in die weit ausgeschnittene Bluse, Stöckelschuhe noch dazu: da habe ich gedacht, sie bereite sich auf ein Liebesabenteuer vor. Aber nein, so ungewöhnlich wie plausibel ist das. Daß da eine mit den Kleidern die Identitäten wechselt, und der Austausch der Identitäten sich auch in der äußeren Erscheinung zeigt.

Wie entsteht eigentlich Identität, wie wächst und verändert sie sich? Wie sind Sie und ich zu dem geworden, was wir sind? Kindheit, Erziehung, soziales Umfeld, Religion, politische Großwetterlage: alles wirkt mit bei der Ausbildung von Persönlichkeit. Ein langer und komplizierter Prozeß ist das, in dem wir zu dem werden, was wir sind. Kenny Glenaans „Yasmin“ bringt all das, wenn ich es recht verstehe, in eine anschauliche, in eine sinnliche Gestalt. Identität geschieht durch Blicke. "Yasmin" ist ein Film der Blicke. Blicke, die an den Fenstern oder auf der Straße hinter einem herschauen, die mich im Lokal taxieren. Blicke sind es, mit Worten gekoppelt, die mich auf dieser Erde willkommen heißen, die mir sagen: Schön, daß es dich gibt. Blicke, die mir Zukunft öffnen und das Gefühl von Zugehörigkeit. Blicke aber sind es auch, die mich übersehen, die mich ausschließen, mir meine Fremdheit und Andersartigkeit bewußt machen. Gerade, weil meine Identität meine körperliche Erscheinung mit umfaßt, machen die Blicke deutlich, wie es um mich steht.

Und das ist die Krise in der dramatischen Geschichte, die „Yasmin“ erzählt: es geschieht eine Veränderung der Blicke. Der 11. September 2001 ereignet sich, damit wird alles anders. Der Blick auf die zusammenstürzenden Wolkenkratzer der Twin Towers in New York läßt in einigen jüngeren Muslimen die Gewißheit wachsen, daß der "Moloch der Unterdrückung", um Osama Bin Laden zu zitieren, daß die USA besiegt sind. Der jüngere Bruder der Yasmin wird als "guter Muslim", wie er sich ausdrückt, in einem Ausbildungslager der Al Khaida verschwinden. Und die muslimische Gemeinschaft in der nordenglischen Stadt gerät insgesamt in die Fänge der wie eine Seuche sich ausbreitenden Islamphobie. Absurde Durchsuchungs-, Verhaftungs- und Verhörmethoden greifen um sich. Gerüchte wandern. Die Blicke der Kolleginnen von Yasmin werden abweisend, irren umher, finden ihr Ziel nicht mehr. Und auch der Kollege von Yasmin, der fast ihr Freund geworden wäre, zieht sich vorsichtig zurück.

Ich kann und will die weiteren Szenen des Filmes Ihnen nicht erzählen. Einige haben „Yasmin“ heute nachmittag gesehen. Andere werden hoffentlich bald die Gelegenheit dazu haben. Nur ein Bild fast am Schluß will ich

Ihnen noch mit Worten vor Augen stellen, um daran auch zu buchstabieren, was dieser Film für uns im christlichen Kontext bedeuten könnte. Da hat der Vater den kurzen Brief seines Sohns gelesen, daß dieser nach Afghanistan und Palästina abgereist ist. Hilflos wirkt der untersetzte Mann. "I am growing old, Yasmin", sagt er. Ich werde alt, ich verstehe die Welt nicht mehr. Die Tochter geht langsam auf ihn zu, umarmt ihn leise, zärtlich. Zuneigung liegt darin, aber auch Distanz, wie ich meine. Zwei Generationen, die zusammengehören und doch getrennte Erfahrungen machen.

Vilem Flusser, der jüdische Philosoph, hat für seine eigene Identitätserfahrung eine Unterscheidung eingeführt, die auch auf andere Religionsgemeinschaften, wie ich denke, übertragbar ist. Es gibt Juden, sagt er, die durch den Blick anderer Juden zu Juden werden, und Juden, die durch den Blick von Nicht-Juden zu Juden werden. Das unterscheidet die integrierten von den assimilierten Juden. Um es auf unseren Film zu übertragen: Der Vater hat offensichtlich seine Identität als Muslim durch den Blick von anderen Muslimen, durch deren Tradition und Umgang gewonnen. Die besten Seiten des Islam verkörpert er: fromm, kompromißlos fromm und eine Kraft des Friedens ist sein Glaube für ihn. Haß gebietet nur neuen Haß, und Krieg und Terror nur neues Leid. Zumindest darin ist Yasmin mit dem Vater einig.

Den Segen, den der in den revolutionären Kampf ziehende Bruder von ihr erbittet, den verweigert sie. Aber nicht durch den Blick anderer Muslime, durch den Blick der Nicht-Muslime ist sie zur Muslima geworden. Sie, die fünf Jahre lang nicht zur Moschee gegangen ist, wird jetzt wieder dorthin gehen. Aber sie wird auch wieder an ihren Arbeitsplatz zurückkehren, vermute ich, und wird den Blicken der Anderen standzuhalten versuchen, bis sich die Haltung der Kolleginnen und Kollegen vielleicht doch wieder ändert.

Und welche Konsequenzen ziehen mir durch den Kopf für Sie und mich, die wir überwiegend in einem christlichen Milieu aufgewachsen und beheimatet sind? Durch die Blicke und Erfahrungen von Christen bin ich zu einem Christ geworden. Bei vielen von Ihnen wird das sicher ähnlich sein. Wäre es nicht an der Zeit, sogar hoch an der Zeit, die eigene Identität als Christ nicht als geschlossenes System, sondern unter den Blicken von Nicht-Christen, unter den Blicken von Muslimen hier bei uns vor allem neu zu definieren?! Das wechselseitige Übersehen und Beiseitesehen hätte dann ein Ende. Die Differenzen wären sicher nicht beseitigt, wenn sich Christen und Muslime wirklich in die Augen sehen. Sie würden vielleicht sogar noch wachsen. Aber anders umgehen, anders leben würden wir miteinander. Als Hausherren fühlen wir uns, die wir in den westlichen Ländern von Urzeiten an zu Hause sind, als manchmal großzügige und manchmal kleinliche Gastgeber, die den Anderen, den Fremden, ein „hoffentlich“ vorübergehendes Gastrecht gewähren. Aber seid ihr nicht auch einst Fremdlinge in Ägyptenland gewesen, fragt die

jüdische Thora. Ist nicht das Christentum im Innersten geprägt durch seine Differenz zwischen dem, woraus Menschen im Glauben leben, und der Realität, die sie umgibt? Das Kontrafaktische, das Visionäre gehört doch immer mit dazu! "Wir haben hier keine bleibende Stadt", formuliert der Hebräerbrief, "sondern die zukünftige suchen wir". Damals waren die Christen noch unterwegs. Sind wir es nicht noch immer?! Nein, nicht Gastgeber, Gäste des Lebens sind wir alle, Gäste Gottes auf dieser wunderbaren Erde. Gäste im geteilten Wunder dieses Lebens: das ist für mich die Identitätsdefinition des Christseins unter den Blicken der Andern. Die Rede von der „deutschen Leitkultur“ oder den „christlichen Grundwerten“ wird mir dann nicht mehr so schnell über die Lippen kommen. Natürlich muß man sich als verschiedene Gäste untereinander verständigen. Muß den sorgsam Umgang miteinander lernen, diese flüsternde Feinfühligkeit, die die Wahrheit nicht schon durch den lauten Auftritt vertreibt.

So vieles wäre noch zu sagen und zu bedenken. Der Film „Yasmin“ wird uns weiter beschäftigen, hoffe ich. Und so danke ich unserer Jury für diese Wahl und Kenny Glenaan für seinen wundervollen Film. Und schließe meine Predigt mit der Hoffnung auf eine Zukunft des intensiven Blickwechsels, und sage darum

Amen.

European John Templeton Film Award 2004

The European Templeton Film Award of the Year is presented on behalf of the US-based Templeton Foundation by the International Interchurch Film Organisation INTERFILM and the Conference of European Churches (CEC). The prize includes a cheque for €10'000 and inscribed certificate. It is awarded to films which

- have high artistic merit;
- lend expression to a human viewpoint in keeping with the message of the Scripture, or which stimulate debate;
- make audience sensitive to spiritual and social values and questions
- and have already received an Ecumenical Award during the year in question.

For the 8th European John Templeton Film Award of the Year 2004 an Ecumenical Jury has chosen

YASMIN

by Kenny Glenaan, United Kingdom/Germany 2004

Production: Parallax Independent Ltd. and EuroArts Medien AG

Yasmin is a second generation Pakistani immigrant whose zest for life contrasts with the motherless family

demands. An established social worker, she is well integrated into a deprived area of Northern England. Her father is a devout Muslim and keeper of the local mosque, while her brother is involved in the counter-culture of the drug scene. Following the 2001 Al Qaeda attack against the political and economic centre of the Western world, the counter terrorist action of the police radicalises susceptible young muslims. All these events are reflected in the changes of attitude of Yasmin's friends and colleagues towards her and her community.

While set in Britain, "Yasmin" presents a subject that is affecting the whole world. Yasmin courageously seeks a way to be herself both within her Pakistani origins but also in the surrounding Western society. Since 9/11, Yasmin has become an icon of many Muslims who are experiencing an awakening and a reconciliation with their cultural heritage and with their faith. The film shows the search for alternatives and personal identity in the confrontation between secular Western culture and radical Islamic ideas. The aesthetic quality of the film also commended itself to the judging panel: it's story-telling message is easy to follow but potent in its depth.

The film won the award of the Ecumenical Jury at the International Film Festival Locarno 2004. **Archie Panjabi**, playing the title role, is named European Shooting Star 2005 and will attend the Berlinale Talent Campus.



Hans Werner Dannowski

Sermon

**held on the occasion of the awarding of the
8th European Templeton Film Award
to „YASMIN“ by Kenny Glenaan
Matthäuskirche, Berlin-Tiergarten,
13th February 2005**

I want to use words from the Thora, the bible of the Jewish and the Old Testament of the Christian community, and from the Hebrews, a late writing of the New Testament of the Christians, and put them together with the many images from the film „Yasmin“ on the experience of Muslims to form a cautious interreligious discourse.

Thus, we read in the book Leviticus 19, 32-34: *“Thou shalt rise up before the hoary head, and honour the face of the old man, and fear thy God: I am the LORD. And if a stranger sojourn with thee in your land, ye shall not vex him. But the stranger that dwelleth with you shall be unto you as one born among you, and thou shalt love him as thyself; for ye were strangers in the land of Egypt: I am the LORD your God.”*

And the Hebrews (13, 14) offer the following passage as a summary of the considerations on the wandering people of God of the old and the new Covenant: *“For here we have no continuing city, but we seek one to come.”*

Dear congregation! At dawn, two men leave the house. The father first, the son follows two metres behind him. This distance is not accidental. This distance signifies respect and deference that the younger pays the older. “Thou shalt rise up before the hoary head”. It is a patriarchal family structure that seems like a remnant of the old days that has been taken over to our days. This culture is strange as if blown accidentally into a different space. Finally, the house of God which the two walk towards to, the mosque, is no splendid building that would be appropriate for religious adoration. It seems to be a former garage or factory hall – to which one has to open a gate made of corrugated iron. Inside however, the room is carefully carpeted with red prayer-mats. Then the boy stands in front of the microphone, puts his hands over his ears for the reception of the revelation, and the voice of the muezzin resounds from the speakers in the streets and above the houses: “Allahu akbar!”, “God is greater”, “Glory to God, to the Lord of the worlds, to the Compassionate, to the Merciful, to the King of the Day of Judgement”. Strange how this Muslim call to prayer sounds in the valley in which, until now, one only knew the sound of church bells. Later, we will see the father as he wipes the graffiti scribbling from the door of the mosque: “Paki go home.” This is the beginning of Kenny Glenaan’s film “Yasmin”. You immediately know what is happening. People live in a town which is not naturally their home. The town in which the story takes place, is not named. An industrial zone – that is obvious. Many scenes are supposed to have been turned in Keighley, that is in Yorkshire, North England. Leeds and Manchester are not far away. Actually, the story could take place everywhere, in nearly every big western city. Take for example Kreuzberg, a district in Berlin. Turkish people here, Indian and Pakistani people there. Hindus, Muslims. They come to countries which have nearly one and a half thousand years of Christian history behind and in them. First as sought for workers, as unwanted immigrants later. In every way: strangers. “And if a stranger sojourn in your land, ye shall not vex him. But the stranger that dwelleth with you shall be unto you as one born among you.” It seems to be an ancient problem. It can be repressed for a long time. But all of a sudden, it becomes prevalent, it dominates political debates and decisions: this total

difference and strangeness of the other – and it being just around the corner.

I think it is this mixture of strangeness and closeness in the story that Kenny Glenaan tells in “Yasmin” to which I awake. Questions and still more questions descend upon me with the first images of the film. What do I actually know about all this? When did you last go to a mosque and when did you last speak to people with a Muslim background? Yasmin’s story, this story of a clash of civilisations, will happen thousands of times in your nearest environment – what will you notice? You are well protected in your circle of friends and acquaintances, your church community, your district from the crucial tests that so many have to endure in this clash of strangeness on strangeness. The nurses in the kindergartens, the teachers in primary and comprehensive schools – as representatives, they have to live it through. In what world do you actually live? I feel hopelessness grow inside me.

A nearly monstrous crucial test that wants to divide a young person into two parts: that is the world in which the protagonist of Kenny Glenaan’s story, in which Yasmin lives. Yasmin is not only a beautiful, but also a handy and self-confident woman. It is a pity that Archie Panjabi, the actress who plays Yasmin Hussein, cannot be here with us today, but she has to be on stage next door in the Berlinale Palast as the Shooting Star 2005 at the same time.

Yasmin lives in her habitual world in a homely atmosphere. The cohesion of the family that she cooks and cares for, goes above everything. There is the religious father whose love is strict and in agreement with tried and tested patterns. At some point, he will hit the table with his fist saying: “In this house you will show respect.” Additionally, there is the mentally challenged cousin whom Yasmin was forced to marry and who finally even wants to rape her. And there is the absolutely different world which demands Yasmin’s full commitment during day time. In which she - as a social worker and with the help of a clumsy Englishman who is two heads taller than her and other colleagues – cares for disabled people. These are two completely different identities that she changes into each time.

When I saw the scene which reoccurs like a ritual and in which she changes her clothes in the open field, for the first time, the way Yasmin takes off her veil, her gown and her shoes to exchange them for the tight jeans, the blouse with the low neckline and the high heeled shoes made me think that she was preparing for a some love adventure. But no, her behaviour is as unusual as it is plausible: The change of clothes is a change of identity, and the change of identities is represented in her outward appearance.

How does identity actually arise, how does it grow and change? How did you and I become what we are? Childhood, education, social environment, religion, political situation: all this influences the formation of a

personality. It is a long and complicated process which makes us what we are. If I understand it correctly, Kenny Glenaan's film "Yasmin" gives this a watchable and sensual form. Identity originates from looks. "Yasmin" is a film of looks. Looks that follow you from the windows down the streets; looks that judge you in a pub. It is looks combined with words that welcome me in this world saying: It is good to have you here. Looks that open the future for me and give me a sense of community. But it is looks as well that fail to notice me, that exclude me, that make me aware of my being different and strange. Exactly because my identity includes my bodily appearance, it is looks that show me how things are for me.

And this is the crisis in the dramatic story that "Yasmin" tells: it happens through a change in the looks. It is the 11th September 2001 that changes everything. The sight of the tumbling Twin Towers in New York lets certainty grow with some younger Muslims that the "monster of oppression" – to quote Osama Bin Laden - , that the USA are to be defeated. Yasmin's younger brother will disappear into one of Al Qaeda's training camps, being a "good Muslim" as he says himself. And the Muslim community of the North English town is caught in the net of the anti-Muslim attitude that is spreading like a disease. Absurd search, arrest and interrogation methods become frequent. Rumours spread. The looks of Yasmin's colleagues become cold, they roam, cannot find their aim anymore. And even the colleague who has nearly become a friend, cautiously withdraws.

I neither can nor want to tell you about further scenes from the film. Some of you have watched "Yasmin" this afternoon. Others will hopefully have the opportunity of doing so soon. I want to put one last image from the end of the film into words for you to show you what this film might mean to us in our Christian context. The father has read the son's letter that is telling him that the son has left for Afghanistan and Palestine. The stocky man seems hopeless. "I am growing old, Yasmin", he says. I am growing old, and I do not understand the world anymore. The daughter walks slowly towards him, embraces him tenderly. There is affection in this gesture, as well as distance I think. Two generations that belong together and yet are making different experiences.

Vilem Flusser, the Jewish philosopher, has made a distinction as far as his own experiences of identity are concerned that, I think, can be transferred on other religious communities. There are Jews, he says, who become Jews through the looks of other Jews and there are Jews who become Jews through the looks of non-Jews. This is what separates integrated Jews from assimilated Jews. To transfer it on our film: the father has obviously gained his Muslim identity through other

Muslims, their tradition and their behaviour. He represents the best sides of the Islam: god-fearing, without compromise, and a force of peace is his faith for him. Hate only breeds hate, and war and terror and more misery. This is where Yasmin agrees with her father.

She refuses to give her blessing to her brother who asks her for it before going to his revolutionary battle. She has not become Muslim through other Muslims, but through non-Muslims. She who has not been to the mosque for five years, will return there. But she will also return to her work, I suppose, and she will try to stand firm against the looks of the others, until the attitude of her colleagues will probably have changed.

And what are the consequences that come to my mind for you and me, people who have mostly a Christian background? I became a Christian through the looks and the experiences of Christians. For most of you, the situation will be similar, I guess. Is it not time, even high time, to see our own identity as a Christian not as a closed system, but to define it anew with the help of the looks of non-Christians, with the help of the looks of the Muslims who live among us? The mutual ignorance and overlooking would then be at an end. Certainly, the differences would not disappear if Christians and Muslims really looked into each other's eyes. Maybe they would even grow. But we would live and behave differently with each other. We think we are the landlords, we who have always lived in the western countries; we think we are hosts – sometimes generous, sometimes petty – who allow the other, the stranger a "hopefully" temporary right of residence. But have you not been strangers as well in the land of Egypt?, asks the Jewish Thora. Is not Christianity shaped deep down by the difference between what faithful people live of, and the reality that surrounds them? The counter fact, the visionary is still part of it! "For here we have no continuing city", says the text in the Hebrews, "but we seek one to come!" Back then, Christians were still on their way. And are we not still?! No, not hosts, but guests of life: that is what we all are, guests of God on this wonderful earth. Guests in the shared miracle of this life: to me, this is the definition of Christian identity through the looks of others. And I will not have to talk about "German leading culture" and "Christian basic values" that quickly again. Certainly, being different guests, one has to communicate. One has to learn how to establish a careful contact, a whispering sensibility that does not scare away the truth with a loud appearance.

There are many other things left to say and to consider. I hope that "Yasmin" will continue to occupy our minds. And thus, I thank the jury for its choice and Kenny Glenaan for his wonderful film. I close my sermon with the hope for a future which will have intensive exchange of glances and therefore I say

Amen.

Templeton Film Award 2005

Europäischer John Templeton-Filmpreis 2005

Der 9. Europäische John Templeton-Filmpreis wird verliehen an den Film

L'ENFANT

von Jean-Pierre und Luc Dardenne, Frankreich/Belgien
2004

Produktion: Les Films du Fleuve & Archipel 35



L'enfant erzählt von Bruno, Sonia und ihrem neugeborenen Sohn Jimmy, die von Sozialhilfe und Diebstählen leben. Ohne nachzudenken, verkauft Bruno das Kind an kriminelle Kinderhändler. Die verheerenden Folgen seiner Tat für Sonia und ihre Beziehung führen Bruno Schritt für Schritt zu der Einsicht, was es bedeutet, erwachsen zu werden. Mit ihrer Auszeichnung hebt die Jury die im Film vermittelten Werte wie Brunos Reue, Sonias Vergebung und ihre gegenseitige Versöhnung hervor. Der Verzicht auf Effekte und Musik zugunsten von Hintergrundgeräuschen, realistischen Dialogen, einer hautnahen Kamera und schauspielerischer Unmittelbarkeit verleihen dem Film seinen ästhetischen Rang.

Der Film gewann die Goldene Palme am 58. Internationalen Filmfestival 2005 in Cannes und wurde von der Evangelischen Filmjury in Deutschland als "Film des Monats" November 2005 ausgezeichnet.

Der European John Templeton Film Award wird im Auftrag der renommierten John Templeton Foundation mit Sitz in den USA durch die Internationale kirchliche Filmorganisation INTERFILM und die Konferenz Europäischer Kirchen (KEK) vergeben. Der Preis ist mit 10.000.- € dotiert und mit einer Urkunde verbunden. Er wird Filmen verliehen, die

- sich durch besondere künstlerische Qualität auszeichnen;
- einer menschlichen Haltung Ausdruck geben, die mit der biblischen Botschaft übereinstimmt oder sie zur Debatte stellt;
- die das Publikum zur Auseinandersetzung mit spirituellen oder sozialen Werten und Fragen anregt

- und die während des in Frage kommenden Jahres bereits mit einem Ökumenischen Preis oder als "Film des Monats" der Evangelischen Filmjury in Deutschland oder des Katholischen Mediendienstes und der Reformierten Medien in der Schweiz ausgezeichnet worden sind.

Die Preisverleihung fand während der diesjährigen Berlinale im Rahmen eines Gottesdienstes am Sonntag, den 12. Februar 2006, in der Französischen Friedrichstadtkirche am Gendarmenmarkt statt. Die Predigt hielt Hans W. Dannowski, Ehrenpräsident von INTERFILM.

European John Templeton Film Award 2005

For the 9th European John Templeton Film Award of the Year 2005 an Ecumenical Jury has chosen

L'ENFANT

by Jean-Pierre and Luc Dardenne, Belgium/France
2004

Production: Les Films du Fleuve & Archipel 35

L'enfant tells the story of Bruno, Sonia and their newly-born son Jimmy, who live in socially deprived circumstances and gain their income from her social benefits and Bruno's petty larceny. In a thoughtless moment Bruno sells the child for adoption. The devastating consequences of this for Sonia and for their relationship brings Bruno step by step to learn what it means to grow up. The values highlighted by the jury include Bruno's remorse and growing sense for responsibility, Sonia's forgiveness and their mutual reconciliation. Avoiding artificial filmmaking and using only background noise, the absence of music, realistic dialogue, direct camera work with a purity of acting go towards making this excellent film.

The film was winner of the Golden Palm at the Cannes Film Festival and was chosen as "Film of the Month" November 2005 by the Evangelical Film Jury in Germany.

The European John Templeton Film Award of the Year is presented on behalf of the US-based Templeton Foundation by the International Interchurch Film Organisation INTERFILM and the Conference of European Churches (CEC). The prize includes a cheque for €10'000 and inscribed certificate. The Award Ceremony took place during this year's Berlin Film Festival on Sunday 12th February, 2006, within a service at the Französische Friedrichstadtkirche at the Gendarmenmarkt. The sermon was held by Hans W. Dannowski, Honorary President of Interfilm.

Preise – Awards 2005

- Göteborg** 4th Svenska Kyrkans Filmpris at the 28th Göteborg Film Festival
Paha Maa/Frozen Land, by Aki Louhimies, Finland
- Saarbrücken** 26th Film Festival Max Ophüls Preis: Award of the INTERFILM-Jury
Allein, by Thomas Durchschlag, Germany 2004
Commendation:
Adil geht, by Esther Gronenborn, Germany 2004
- Berlin** Ecumenical Award at the 55th IFF Berlin – Competition
Sophie Scholl – Die letzten Tage, by Marc Rothemund, Germany 2004
Ecumenical Award at the 55th IFF Berlin –Panorama
Va, vis et deviens/Live and become, by Radu Mihaileanu, France/Israel
Ecumenical Award at the 35th Forum of International Young Cinema
Ratziti lihiyot gibor/On the Objection Front, by Shiri Tsur, Israel 2004
- Fribourg** Prix du Jury Oecuménique au 19^{ème} IFF Fribourg
Yi zhi huà naeniu/The Black and White Milk Cow, by Yang Jin, Chine 2004
- Nyon** Interreligious Jury Award at the 10th Visions du Réel
Fata Morgana, by Anastasia Lapsul/Markku Lehmuskallo, Finland 2005
Special John Templeton Award
The Pipeline Next Door/Un Dragon dans les Eaux pures du Caucase, by Nino Kirtadzé, France 2005
- Oberhausen** Ecumenical Award at the 51th International Short Film Festival
City Paradise, by Gaelle Denis, United Kingdom 2004
Commendation:
Border, by Laura Waddington, United Kingdom/France 2005
- Cannes** Prix du Jury Oecuménique au 58^{ème} IFF Cannes
Caché, de Michael Haneke, France/Autriche/Allemagne/Italie, 2005
Mention de la section «Un Certain Regard»
Delwende (Lève-toi et marche), de S. Pierre Yameogo, Burkina Faso/France/Suisse, 2005
- Zlin** Ecumenical Award at the 45th Internat. Film Festival for Children and Youth
Fourteen Sucks, by Filippa Frejd, Martin Jern, Emil Larsson, Henrik Northon, Sweden 2004
Commendation
In Orange, by Joram Luersen, The Netherlands 2004
- München** Award of the Interfilm-Akademie München
The Italian (Italienetz), by Andrej Kravcuk, Russia 2005
Commendation
Re-Inventing The Taliban, by Sharmeen Obaid, Pakistan/USA 2004
- Karlovy Vary** Ecumenical Award at the 40th IFF Karlovy Vary
Kinamand/Chinaman, by Henrik Ruben Genz, Denmark/China, 2005

Locarno	Prix Œcuménique au 58 ^{ème} IFF Locarno La Neuvaïne/Die Novene , de Bernard Emond, Canada 2005 Mention/Commendation Fratricide/Brudermord , de Yilmaz Arslan, Allemagne 2005
Montréal	Prix Œcuménique au 29 ^{ème} Festival des films du monde Kamataki , de Claude Gagnon, Canada/Japon 2005 Mention spéciale(Commendation Three Dollars/Trois dollars , de Robert Connolly, Australie
Leipzig	Ecumenical Award at the 48 th Internat. Festival for Documentary and Animation Film Leipzig L'Avenir/The Future by Claudio Zulian, Spain 2005
Lübeck	Church Film Prize at the 47 th Nordic Film Days Koti-ikävä/Homesick by Petri Kotwica, Finland 2005
Cottbus	Ecumenical Award at the 15 th Festival of East European Cinema Gravehopping (Odgrobadagroba) by Jan Cvitkovic, Slovenia/Croatia 2005
Mannheim-Heidelberg	Ecumenical Award at the 54 th IFF Mannheim-Heidelberg Pavee Lackeen/Wohnwagenleben/The Traveller Girl , Regie: Perry Ogden (Irland 2005)
Bratislava	Ecumenical Award at the 7 th IFF Bratislava Štestí (Something Like Happiness) by Bohdan Sláma, Czech Republic/Germany 2005

Festivals

Saarbrücken

26. Filmfestival Max Ophüls Preis Saarbrücken 17.-23. Januar 2005

INTERFILM-PREIS

Der durch die Evangelische Kirche in Deutschland (EKD), INTERFILM, die Firma Elektro R.Meyer und die Volksbank Dudweiler eG zu gleichen Teilen mit insgesamt € 2'000 dotierte Preis der INTERFILM-Jury ist dem Film

ALLEIN von Thomas Durchschlag,
Deutschland 2004

zugesprochen worden. Begründung: „Konzentriert auf wenige Personen und Drehorte erzählt der Film das Leben einer jungen Frau zwischen Selbstzerstörung

und der Möglichkeit, einen Weg in die Geborgenheit einer Freundschaft hinein zu finden.“

Für ihre Rolle als Maria im Film „Allein“ ist Lavinia Wilson von der Offiziellen Jury der Preis als beste Nachwuchsdarstellerin zugesprochen worden.

Eine lobende Erwähnung sprach die INTERFILM-Jury dem Film

ADIL GEHT von Esther Gronenborn,
Deutschland 2004

zu: „Adil geht“ ist die Geschichte von Kriegsflüchtlingen aus dem Kosovo, die im Schwebestand der Duldung leben und aus ihrer ungeklärten Situation das Beste machen. Der Film hilft, Vorurteile abzubauen.

Der Jury gehörten an: Anita Masshardt (Schweiz), Ger- tie Steiner (Deutschland/Österreich), Peter F.Stucki (Schweiz), Marisa Villareale (Saarbrücken).

**26th Film Festival Max Ophuels Prize
Saarbruecken
January 17-23, 2005**

INTERFILM AWARD

The INTERFILM Jury at the Max Ophuels Prize 2005 has awarded the film

ALLEIN (Alone) by Thomas Durchschlag, Germany 2004.

Focussed on a small number of characters and settings, the film tells about the life of a young woman between self destruction and the chance to find the security of friendship, the jury says.

Lavinia Wilson as Maria was awarded Best Young Actress by the Festival Jury.

A **commendation** the INTERFILM Jury has given to

ADIL GEHT (Adil leaves) by Esther Gronenborn, Germany 2004

"Adil geht" tells the story of war fugitives from the Kosovo facing the uncertainties of an in-between state of a short residence permit and trying to make the best of it. The film supports the effort to cut back prejudices.

Members of the Jury: Anita Masshardt (Switzerland), Gertie Steiner Germany/Austria), Peter F.Stucki (Switzerland), Marisa Villareale (Germany/Saarbruecken).



Die INTERFILM-Jury mit Hans Hodel (rechts)

Göteborg

**28th Gothenburg Film Festival
January 28 – February 7, 2005**

**4th Svenska Kyrkans Filmpris/The Church of
Sweden Film Prize**

In 2002 the Church of Sweden has established a special film prize endowed with 30'000 SEK to a film in the Nordic Competition with a high quality in it's artistic expression, that will address social issues, existential questions and themes and aspects on justice. The winners were 2002 "Joki" (The River) by Jarmo Lampela, Finland; 2003 "Noi Albinoi" by Dragur Kari, Iceland and 2004 "Fyra nyanser av brunt" by Tomas Alfredsson & Killinggänget, Sweden.

This year the jury consisted of

Katrina Mathsson, head of information at Folkets Bio, Stockholm, **Mia Lövheim**, PhD in Sociology of Religion at the University of Uppsala, **Mikael Ringlander**, manager on cultural projects in the Church of Sweden, Gothenburg

The award this year went to

Paha Maa (Frozen Land) directed by Aki Louhimies, Finland

The jury motivated its choice with these words: *A brave film that depicts a frozen society where there is a thin line between success and exclusion. The film shows with frightening clarity how responsible we are towards each other, both as individuals and in society at large. A chain of tragic destinies eventually leads to belief in a possibility of change.*

The film is based on a novel by Leo Tolstoi where he addresses the idea that anxiety, misery and feelings of unhappiness always gets transferred to others. In *Frozen Land* we meet seven different people who lives somehow get affected by a fake bill. It tells the story about how things can suddenly change and how we all are equipped to handle life's bad days differently. We can all end up lonely and poor and the line between who is successful and wiped out is very thin. Feelings such as frustration, hopelessness and anxiety are dealt with through different types of abuse – violence, theft and drugs for instance. Even if desperation and destruction lies at hand there is also a small light of hope, which makes this dark film quite warm.

Frozen Land also received the awards *Nordiska Filmpriset* (the Nordic Film Prize) and the international prize of the film critics.

Berlin

**55. Internationale Filmfestspiele Berlin 2005
10.-20. Februar 2005**

Die Ökumenische Jury der Berlinale verleiht Auszeichnungen im Wettbewerb, im Panorama und im Internationalen Forum des Jungen Films. Die Preise im Panorama und im Forum sind mit jeweils 2500.- € dotiert, die von der Evangelischen Kirche in Deutschland (EKD) und der Katholischen Filmarbeit gestellt werden. Die Jury wird getragen von INTERFILM und SIGNIS, der Katholischen Weltgesellschaft für Kommunikation.

Aus dem Programm des **offiziellen Wettbewerbs** erhält den Preis der Ökumenischen Jury

Sophie Scholl – Die letzten Tage
von Marc Rothemund, Deutschland 2005



Basierend auf einem Drehbuch, das in ausgezeichneter Weise neue historische Quellen einarbeitet, zeigt Marc Rothemunds Film mit minimalistischer Ästhetik und konsequenter Erzählstrategie die letzten sechs Tage im Leben der Widerstandskämpferin Sophie Scholl. Das Psycho-Duell der glänzenden Schauspieler vermittelt das humane aufgeklärte Denken der jungen Studentin, das im christlichen Glauben wurzelt. Der Film verweist auf einen dialogfähigen, christlichen Standpunkt, der in konsequenter Zivilcourage und im Widerstand gegen totalitäre Denk- und Machtstrukturen seinen Ausdruck findet.

Aus dem Programm des **Panorama** erhält den Preis der Ökumenischen Jury

Va, vis et deviens (Geh und lebe)
von Radu Mihaileanu, Frankreich/Israel 2004

Ein äthiopischer Junge mit christlichen Wurzeln verläßt das hungergeplagte Flüchtlingslager im Sudan und erreicht Israel als Land »voll Milch und Honig«. Hier wächst er versteckt als Jude auf und findet sich zunehmend mit seiner gespaltenen Identität zurecht. Radu Mihaileanus Film zeigt Verständnis für die aktuelle Vielfalt von Migrationswegen und ermutigt zum Weiterleben mit wechselnden ethnischen und religiösen Bindungen: Eine lohnenswerte Reise zu spirituellem Wachstum, zum Leben und Werden.

Aus dem Programm des **Forum** erhält den Preis der Ökumenischen Jury

Ratziti Lihiyot Gibor (On the Objection Front)
von Shiri Tsur, Israel 2004

Der Film erzählt die persönlichen Entwicklungen von sechs israelischen Soldaten, die nach ihrer langjährigen Militärzeit ihren jährlichen Reservedienst in den besetzten Gebieten verweigern. Ihre Zeugnisse vermitteln, wie die Gründungsvision der jüdischen Tradition persönliches Umdenken und soziale Veränderungen in Gang setzen kann.

Die Mitglieder der Ökumenischen Jury: Johanna Haberer (Deutschland), Dina Iordanova (Schottland), Thomas Kroll (Deutschland, Jurypräsident), Clotilde Lee (Korea), Charles Martig (Schweiz), Gordon Matties (Kanada)

Begegnung mit der Wirklichkeit
Ein Rückblick auf die 55. Berliner Filmfestspiele
von Angelika Obert

Ein Blick, der sich nicht täuschen lässt. Um den Mund ein Weltzweifel, durch den es wie Lächeln schimmert. Auf dem Gesicht ein Licht, das den Zügen fast schon entrückte Entschlossenheit verleiht: So könnte die Seligkeit aussehen derer, die reinen Herzens sind. Wie Julia Jentsch als Sophie Scholl auf dem Filmplakat, das von allen Filmplakaten rund um den Berlinale-Palast das Schönste war. Das reine, unbeirrbar Herz strahlt etwas aus, das jedermann anrührt. Auch den Ermittler, der im Film für die Verdorbenheit derer steht, die ihr Gewissen an die Macht verkauft haben. Ein wenig überhöht wirkt diese Sophie Scholl trotz der historischen Genauigkeit des Drehbuchs. Aber was ist daran verkehrt, wenn die Seligkeit ein Gesicht bekommt, das unsere Sehnsucht weckt nach einem reinen Herzen? Zu Recht bekam der Film den Preis der Ökumenischen Jury und Julia Jentsch den Silbernen Bären als beste Darstellerin.

Noch ein anderes Augenpaar wird den Berlinale-Besuchern unvergesslich bleiben: Der Blick des verträumten ungarischen Jungen mit dem gelben Stern auf dem Mantel, der ahnungslos ins KZ gerät und für den das Grauen fortan die einzige Wirklichkeit ist, die gilt. In seinem "Roman eines Schicksallosen" hat Imre Kertész dieses kindliche Ausgesetztsein beschworen und das Entsetzliche so spürbar gemacht wie kein anderer. Wenn es möglich sein soll, dies Buch zu verfilmen, dann ist es mit "Fateless" gelungen. Es gab allerdings Stimmen, die mit der "Ästhetisierung des Schreckens" nicht einverstanden waren. Doch wie sollen wir den Schrecken begreifen ohne die Hilfe derer, die sich quälen, dafür eine Form in Worten und Bildern zu finden?

Die meisten, die aus dem Grauen kommen, können darüber nicht sprechen. Es bleibt in ihren Alpträumen verschlossen, was sie erlitten und was sie getan haben. Die sehr jungen Russen, die im Film "Weiße Raben – Alptraum Tschetschenien" nach ihrem Tun im Krieg befragt werden, sagen bloß: "Wozu über das Schreckliche reden?" Sie haben innerhalb weniger Monate ihre Beine verloren und ihre Seele, das sieht man. Auch die Kinder in dem erschütternden Dokumentarfilm "Lost Children" bringen nur wenig über die Lippen. Sie sind in

Uganda von Rebellen entführt, zum Foltern und Töten gezwungen worden. Zahllose Kinder sind auf diese Weise in den Wäldern verschwunden, nur einigen gelingt die Flucht. Ganz kurz zeigt der Film am Ende die Bilder, die diese Kinder jede Nacht im Schlaf verfolgen. Das Schweigen danach, so habe ich in diesem Jahr des Kriegsgedenkens gelernt, ist keine deutsche Eigentümlichkeit. Und noch etwas haben die Filmfestspiele bewusst gemacht: Unser Erinnern ans deutsche Verhängnis darf uns die Aufmerksamkeit nicht rauben für die Schrecken der Gegenwart. Sehr alarmiert sollten wir sein, wenn wieder einmal in einer fernen Region Europäer evakuiert werden. Die beiden Filme über den Völkermord in Ruanda haben gezeigt, was das für die Zurückbleibenden bedeutet. Darum sollte im Religionsunterricht nicht nur "Sophie Scholl" gezeigt werden, sondern auch "Hotel Ruanda".

Es waren ernste Filmfestspiele. Immer wieder nötigte das Gesehene zum Nachdenken über die unfassliche Barbarei der Kriege. Das breite internationale Programm bot genug Gelegenheit zu erkennen, wie menschlich noch der scheinbar unmenschlichste Feind ist. Auch Selbstmordattentäter haben ein Gesicht. Auch sie sind mehr als verblendete Fanatiker. Das hat "Paradise Now" gezeigt, der Film, des palästinensischen Regisseurs Hany Abu-Assad. Er vollbringt das Kunststück, fast heiter den verzweiferten Ernst der palästinensischen Lage zu schildern. Frei von Hass erfasst seine Kamera aber auch das Menschsein der israelischen Besatzer.

Wie es in deren Herzen aussieht, machte dann wieder der kleine, kluge Dokumentarfilm "On the objection front" begreiflich, den die ökumenische Jury ebenfalls auszeichnete. Der Film porträtiert einige der israelischen Offiziere, die den Dienst in den besetzten Gebieten verweigert haben. Man erfährt, dass israelische Soldaten, wenn sie bewaffnet in palästinensische Wohnungen eingedrungen sind, sich abends bitter scherzend das Wort "Nazi!" ins Ohr flüstern. Dass sie unter ihrer militärischen Wirklichkeit leiden. Dass sie sich schließlich verweigern, obwohl sie mit diesem Schritt die Liebe ihrer Väter, die Achtung ihrer Freunde verlieren. Widerstand tut weh, auch in einer Demokratie. Das Hinsehen wird mit Hoffnung belohnt: Da sind auf beiden Seiten integre, mutige Menschen, die denken. Es wird in Israel und Palästina nicht bleiben, wie es ist.

Schließlich gab es aus der ganzen weiten Welt auch eine Reihe von Filmen, die sich den heutigen, heiklen Beziehungen zwischen Eltern und Kindern widmeten. Filme, die das im Alltag Verschwiegene beleuchteten wie "Thumbsucker", der schöne Film mit dem abschreckenden Titel "Daumenlutscher". Auch das Peinliche, die eigene Schwäche, kann im Dunkel des Kinosaals zu Bild und Sprache gebracht werden. Kino muss nicht heißen, der Wirklichkeit zu entfliehen. Im Kino kann man ihr auch begegnen.

55. International Film Festival Berlin 10th-20th February, 2005

The Ecumenical Jury awards prizes in the Competition, the Panorama and the International Forum of Young Cinema. The awards in the Panorama and the Forum section carry a prize money of 2500.- € each, donated by the Evangelical Church in Germany (EKD) and the Catholic Film Work. The jury is organised by INTERFILM and SIGNIS, the World Catholic Association for Communication.

In **competition**, the Ecumenical Award goes to

SOPHIE SCHOLL – DIE LETZTEN TAGE (Sophie Scholl - The Final Days) by Marc Rothemund, Germany 2005

This film depicts the last six days in the life of Sophie Scholl, a remarkable young woman who resisted the Nazi regime. Based on a script that draws on new historical sources, with a minimalistic aesthetic, a concentrated narrative style, and brilliant acting, Marc Rothemund's film focuses on the psychological debate between Sophie and the perpetrators of Nazi crimes. Sophie's human and critical judgement is rooted in her Christian conviction. The film's contemporary resonance is achieved through its ability to evoke dialogue about a Christian perspective on justice and freedom. It expresses a consistent civil courage and resistance against adverse structures of power.

In the **Panorama** section the jury awarded the film

VA, VIS ET DEVIENS (LIVE AND BECOME) by Radu Mihaileanu, France/Israel 2004

An Ethiopian Christian boy travels from the famine of the refugee camp to the affluence of Israel, where he grows up in disguise and learns to come to terms with his split identity. Radu Mihaileanu's film shows sensibility to present day diverse migratory pathways and reinforces the courage to persevere amidst shifting ethnic and religious allegiances. It depicts a rewarding journey of spiritual growth, living and becoming.

In the **Forum** the jury awarded the documentary

RATZITI LIHIYOT GIBOR (ON THE OBJECTION FRONT) by Shiri Tsur, Israel 2004

The film tells the stories of six Israeli soldiers who, after years of service, refused to do their annual reserve duty in the occupied territories. Their testimonies demonstrate how the profound vision of the Jewish tradition empowers personal conversion and social transformation.

The members of the Ecumenical Jury: Johanna Haberer (Germany), Dina Iordanova (Scotland – United Kingdom), Thomas Kroll (Chairman of the Jury, Germany), Clotilde Lee (Korea), Charles Martig (Switzerland), Gordon Matties (Canada)

55th Berlinale – 35th International Forum of New Cinema

Festival report by Ron Holloway

A festival of surprises and discoveries, the fourth under the aegis of Dieter Kosslick, the 55th Berlinale (10-20 February 2005) set a new attendance record – 400,000

visitors, 180,000 sold tickets – and welcomed 17,000 accredited guests from 120 countries, including 1,000 more trade passes for the European Film Market (a 30% increase). One hopes, however, that weather conditions will be better next year than experienced this time around – following a mild winter, snow and rain arrived with a bang just after the festival opened, a misfortune that led to dampened spirits and less merriment on the red carpet before the Berlinale Palast for the gala screenings. But this didn't prevent scores of cineastes parading to the Gropius-Bau for the all-embracing Stanley Kubrick Retrospective and Exhibition Tribute. After all, since the theme of this year's Berlinale Retrospective was titled "Production Design + Film," no great master of modern cinema merited the tribute more than Stanley Kubrick.

Asked by the press "what was new" at the 55th Berlinale, Dieter Kosslick replied with an impish grin: "the films!" Then added: "The festival's comprehensive overhaul is about to come to an end." He cited the broad audience acceptance for the Perspektive Deutsches Kino, Talent Campus, youth-oriented "14plus" section in the Children's Film Festival, and the newly launched World Cinema Fund (to foster coproductions in financially hindered countries), all inaugurated under his current supervision. Then he added: "Now we are focusing on the forthcoming changes in the European Film Market." Next year, when the EFM moves over to its new domicile in the Gropius-Bau, a splendid exhibition building but a short five-minute walk away from the festival's Potsdamer Platz headquarters, a push will be made to anchor the EFM permanently as one of the three major film tradeshows: Berlin in February, Cannes (MIF) in May, and the Los Angeles / American Film Market (AFM) in November.

According to some media reports, the change of dates for the Academy Award ceremonies (from the end of March to the end of February) may have hindered Hollywood attendance at the Berlinale, depending of course on whether or not a star actor or director had to stay at home to promote a film nominated for an Oscar at the same time as said film was competing for a Golden Bear. Be that as it may, the scarcity of Hollywood personalities present at the Berlinale led Dieter Kosslick to quip: "Maybe we should move the festival dates to January!" Another related flap was the sudden cancellation of an American out-of-competition entry from the official program – Chris Terrio's *Heights*, starring Glenn Close – to be replaced by director-cameraman Lajos Koltai's *Fateless* (Hungary/ Germany/ UK). It turned out to be a major plus for the festival, however. For not only is this autobiographical film about a Holocaust survivor based on the novel that eventually won Hungarian writer Imre Kertész a Nobel Prize for Literature in 2002, but also because the 75-year-old Kertész wrote the screenplay for this large-scale cross-European production from his base in Berlin. Indeed, *Fateless* was the appropriate Berlinale entry to welcome the new Central European members to the enlarged EU.

Last year, the Berlinale had opened its doors wide to Asian cinema. This year, the focus was on Africa. Regis Wargnier's *Man to Man* (France/ UK/ South Africa), a fantasy epic set in Central Africa and London in 1870 about scientists mistaking pygmies as the missing link between apes and the humans, opened the festival, followed by two films on the Rwanda genocide, Raoul Peck's *Sometimes in April* (USA/ Rwanda) and Terry George's *Hotel Rwanda* (UK/ South Africa/ USA/ Italy), and Mark Dornford-May's *U-Carmen eKhayelitsha* (Carmen in Khayelitsha), Bizet's popular opera adapted to a South African milieu with the lyrics translated to Xhosa township dialect. To the surprise of many, *Carmen in Khayelitsha* was awarded the Golden Bear, the first time in the history of the Berlinale that an African film was so honored. As refreshingly original as this screen adaptation of an ensemble stage production set in a Cape Town township is, the better African entry was Terry George's *Hotel Rwanda*, nominated for three Academy Awards. The latter film, however, was running out-of-competition due to its screening last autumn at the Toronto film festival, a FIAPF-recognized event. The presence at the Berlinale of actor Don Cheadle and actress Sophie Okonedo, both nominated for Oscars, brought a standing ovation. Cheadle plays a Kigali hotelier, who risked his own life to save over a thousand other lives during the Rwanda genocide. As for the equally strong *Sometimes in April*, directed by Haitian-born Raoul Peck, who had graduated from the Berlin Film and Television Academy and had also served for a time (1995-97) as Haiti's Minister of Culture, it draws its immediacy from being shot on original Rwanda locations.

Completely overlooked for a major award was a film on nearly everyone's lips: Hany Abu-Assad's *Paradise Now* (Netherlands/ Germany/ France). Awarded the Blue Angel Prize for Best European Film, it is anything but European in theme and location. Set in the West Bank and partially filmed in Nablus, *Paradise Now* is directed by a Palestinian who lives in the Netherlands and tells the story of two Palestinian youths, friends from childhood, who mutually agree to be recruited for a suicide-bomber mission in Tel Aviv. Abu-Assad, whose previous feature film, *Rana's Wedding* (2002), was set in the divided city of Jerusalem, has taken the pulse of the times as few other directors in the Middle East by carving fiction films out of penetrating documentary material: "When the abnormality of barriers and occupation becomes an everyday reality, normal things turn into fiction," he said in an interview. "This is life in Palestine now. I want to challenge it through cinema." Although an emotionally weighed and intelligently formulated film, the test will come, confirmed Hany Abu-Assad, when *Paradise Now* is screened in Palestine and the United States.

Two Asian films were also the talk of the festival. Gu Changwei's *Kong Que* (Peacock) (China), a family film set in a Chinese provincial town between 1977 and 1984, is the first feature film by a renown Chinese cam-

eraman for such name directors as Zhang Yimou (*Red Sorghum*), Chen Kaige (*Farewell, My Concubine*), and Robert Altman (*The Gingerbread Man*). Awarded the runner-up Silver Bear – the Grand Jury Prize – *Peacock* pulls no punches in sketching the bitter trials and disappointments of a girl and boy, whose parents favor an oversize idiot son because he is the first-born. Despite its running time of two-hours-plus, *Peacock* is a film that crawls under the skin from the first sequence and never lets go. Indeed, the polished ensemble acting and surprising twists in the story certify Gu Changwei as a director to keep a close eye on in the future.

Malaysian-born, Taiwan-based director Tsai Ming-Liang is hardly a newcomer to the Berlinale and the international festival scene. His *The River* (1996) was awarded a Silver Bear (Special Jury Prize) and the FIPRESCI Prize at the Berlinale. Returning to Berlin with *Tian bian yi duo yun* (*The Wayward Cloud*) (Taiwan/ China/ France), the film was awarded a Silver Bear for Individual Artistic Contribution and the FIPRESCI Prize. With but six feature films to his credit, Tsai Ming-Liang ranks as one of Asia's leading auteur directors. Significantly, Tsai found his screen alter ego in actor Lee Kang-Sheng, who has subsequently appeared in all this films to date – much as Jean-Pierre Léaud served as surrogate for François Truffaut. In *The Wayward Cloud* Tsai picks up where he left off in *What Time Is It There?* (2001), with Lee Kang-Sheng, the former watch-salesman on the street before a Taipei railway station, meeting Cheng Shiang-Chyi, on her return home from Paris. The rest of this elusive story is a descent into the hell of the Taiwan porno industry, interspersed with musical videos that, if nothing else, offer relief from the heavy stuff that cuts to the very edge of artistic license.

Unfortunately, Alexander Sokurov's outstanding artistic achievement, *Solzhe* (*The Sun*) (Russia/ Italy/ France/



Switzerland), was overlooked for award citations. The latest in Sokurov's continuing portraits of historical figures – following Hitler in *Moloch* (1999) and Lenin in *Taurus* (2000) – the focus this time is on Emperor Hirohito, the "sun" (or the 124th descendant of the sun goddess Amaterasu), who addressed his nation in August of 1945 to cease fighting and acquiesce to the American Occupation. The performance of Issey Ogata as Hirohito, depicting a man fumbling for a place as

human being in a world crumbling about him, well deserved the Silver Bear for Best Actor.

German entries continue to hold their own in a festival designed to promote the best of national film production. Marc Rothemund's *Sophie Scholl – Die letzten Tage* (*Sophie Scholl – The Last Days*) was awarded the Silver Bear for Best Director and the Silver Bear to Julia Jentsch for Best actress. Jentsch well deserved the honor, as the young stage actress gives a moving performance as the conscience of the "White Rose" anti-Hitler conspiracy group caught at the University of München in the 1943, interrogated and brought to trial, and then executed by guillotine. Christian Petzold's *Gespenster* (*Ghosts*) comes across as a coda in his highly acclaimed trilogy on conscience and morality: *Die innere Sicherheit* (*The State I Am In*) (2000), about a terrorist family still on the run; *Toter Mann* (*Dead Man*) (2001), about a woman's pained quest to avenge the murder of her sister; and *Wolfsburg* (2003), about a hit-and-run driver who kills a boy on a highway and cannot run away from his conscience no matter how hard he tries. In *Ghosts* Petzold casts Julia Hummer, the teen-aged daughter in *The State I Am In*, as a shy orphaned girl who roams the Berlin Tiergarten (right next to the Berlinale headquarters on Potsdamer Platz) with another vagabond (*Sabine Timoteo*) who has even less scruples on how to survive than she does. The twist comes when a visiting French woman from Paris, who has psychological problems of her own, mistakes the orphaned girl for her daughter, who had been kidnapped at three years of age. *Ghosts*, a finely crafted film, takes on depth and meaning only in relation to the films that went before it.

Hannes Stöhr's *One Day in Europe*, the third German film in competition, is the director's second feature, following on the heels of his successful debut in the Panorama a couple years ago with *Berlin Is in Germany* (2001). A director with a gift for tongue-in-cheek nonchalance, Stöhr has broadened his focus to take in all of Europe with a similar tale that takes place on the same day in Moscow, Istanbul, Berlin, and Santiago de Compostela. Each time, a robbery takes place, whether actual or faked or both. Each time, the ensuing chase is linked to the TV coverage of the final soccer match in the European Champions League, Galatasaray Istanbul against Deportivo La Coruña in Moscow!

Asian cinema from the Far East has become the backbone of the International Forum of New Cinema. This year being no exception, the critical nod went to Korean films in the program. Korean master Im Kwon-Taek was honored with a Berlinale Workshop that focused on three of his films: *Jokbo – The Genealogy* (1978), *Gilsoddeum* (1985), and *Chukje – Festival* (1996). The Netpac (Network for Promotion of Asian Cinema) Jury awarded Lee Yoon-ki's *Yeoja, Jeong-hae* (*This Charming Girl*), based on a short story and bolstered by a remarkable performance by Kim Ji-soo in the title role (the literal translation of the title is "A Woman, Jeong-

hae). An attractive but timid young lady, who works in a post-office, Jeong-hae is unable to communicate her feelings to others, nor is "this charming girl" even willing to enter upon any relationship that might involve commitment. It is only at the end that the secret of her past with its painful memories comes to light in bits and pieces.

Two remarkable Chinese films in the Forum were also singled out for awards. The documentary *Yan mo* (Before the Flood) by Yan Yu and Li Yifan, a first film for both, was voted the prestigious Wolfgang Staudte Prize by an independent jury. *Before the Flood* is not just a chronicle of the building of the Three Gorges Dam on the Yangtse River, which is expected to be constructed in 2009. When the project is completed, it will dislocate thousands of people, cover hundreds of villages, leave some historical treasures and artifacts forever under water, and require relocation of some towns – particularly Fengjie, the "poet's town." To the filmmakers' credit, they leaned toward showing teeming life along the river pretty much as it is in all its coarse and even brutal aspects, without adding much extra verbal or visual commentary. In a press statement the filmmakers went so far as to underscore their changing perception of the task before them: "Our fear grew with each failure to find and capture on-camera examples of human dignity before the flood."

On the surface, Liu Jiayin's *Niu Pi* (Oxhide) (China), awarded both the Caligari Prize and a FIPRESCI Prize, seems on the surface to be little more than an autobiographical video tract about herself and her family. Running at nearly two hours, *Oxhide* refers to the family business of making handmade leather bags, a precarious venture that grows more difficult as the father grows older and debts accumulate. "It's my family through my eyes: narrow, depressive, dim and warm. No other people appear in the film except the three of us. Twenty-three scenes of the family's daily life make up the movie." A student at the Beijing Film Academy majoring in screenwriting, Liu Jiayin signals in *Oxhide* the presence of a new movement in independent filmmaking.

By the same token, *Lost and Found*, programmed as the opening film in the Forum, pays tribute to the progress made at the Berlinale Talent Campus over the past year. A compilation of six short films by directors from Central and Eastern Europe, the entire series fits together like a mosaic of life-and-times in the "new Europe" under the theme of "generations." An immediate hit with the audience, *Lost and Found* owes a vote of thanks to Icon Film in Cologne for pairing both directors and films to the general theme of the generation gap. Scheduled to make the rounds of international film festivals, *Lost and Found* may well become this year's official Berlinale calling-card abroad.

Fribourg

19. Internationales Filmfestival Fribourg 6.-13. März 2005

Preis der ökumenischen Jury von SIGNIS und INTERFILM

Der Preis der Ökumenischen Jury ist mit 5000.- Sfr. dotiert, zu gleichen Teilen gestiftet von der "Aktion Fastenopfer" (katholisch) und von "Brot für alle" (reformiert). Er wird einem Film verliehen, dem es am besten gelingt, jene Kriterien künstlerisch umzusetzen, die der Nord-Süd-Kooperation der beiden Stifterorganisationen zugrunde liegen.

Die Mitglieder der Ökumenischen Jury des 19. Internationalen Filmfestivals Freiburg waren: Anne-Béatrice Schwab, Schweiz (Präsidentin), Hervé Malfuson, Frankreich, Bernadette Meier, Schweiz, Teresa R. Tunay, Philippinen.

Der Preis geht an den Film

Yi zhi huà naeniu (Die schwarzweiße Milchkuh) von **Yang Jin, China 2004**

Begründung: *Die schwarzweiße Milchkuh* ist ein mutiger Film, gedreht mit kleinem Budget, minimalistisch, streng, ohne Tricks und gegen den Mainstream. Jenseits bitterer Not und alltäglicher Kleinigkeiten erzählt der Film von der Kraft, mit Freundlichkeit, Bescheidenheit, Würde und Offenheit für andere gegen die Verzweiflung zu kämpfen. Dieser Blick gibt uns auch die Möglichkeit, von unserem Leben hier wie von unserem Engagement und unserer Verantwortlichkeit zu sprechen.

19th International Film Festival Fribourg March 6 – 13, 2005

Award of the Ecumenical Jury of SIGNIS and INTERFILM

This award consisting of CHF 5'000.- is conferred jointly by two Swiss institutions working in development cooperation, "Action de Carême" and "Bread for all", to the director whose film best reflects the working criteria of the two institutions in the field of North-South cooperation.

The Ecumenical Jury of the 19th Fribourg International Film Festival was composed of Mme Anne-Béatrice Schwab, Switzerland (President), M. Hervé Malfuson, France, Mme Bernadette Meier, Switzerland, Mme Teresa R. Tunay, Philippines

The award goes to

Yi zhi huà naeniu (The Black and White Milk Cow) by **Yang Jin, China 2004**

Motivation: *The Black and White Milk Cow* is a courageous film, shot with a very low budget, minimalist, austere, without tricks and against the mainstream. Beyond the most absolute destitution and the little things of daily life, it tells us how kindness, modesty, dignity and the awareness of the other allow us to fight despair. This different gaze allows us also to talk about our lives here as well as our commitments and responsibilities.

Nyon

Filmfestival Visions du Réel Nyon (18.-24. April) erstmals mit Interreligiöser Jury

Am 11. Internationalen Filmfestival Visions du Réel in Nyon war mit Unterstützung der Katholischen Kirche in der Schweiz und der John Templeton Stiftung erstmals eine von SIGNIS und INTERFILM organisierte Interreligiöse Jury akkreditiert.

Sie vergab den von der Katholischen Kirche Schweiz und der John Templeton Stiftung mit Fr. 5'000 dotierten Preis an den finnischen Wettbewerbsfilm „**Fata Morgana**“ von Anastasia Lapsul und Markku Lehmuskallo. Zudem zeichnete sie den französischen Film „**Un dragon dans les eaux pures du caucase**“ von Nino Kirtadzé mit dem Spezialpreis der John Templeton Stiftung aus, den diese im Blick auf ihr Interesse am Dialog zwischen Wissenschaft und Religion mit zusätzlichen Fr. 5'000 dotiert hat.

Die internationale Filmkultur, die am Festival Visions du Réel in Nyon gezeigt und diskutiert wird, hat sich bisher auch als sensible Plattform für den Dialog zwischen verschiedenen religiösen Kulturen und Werthaltungen präsentiert. Entsprechend wurden die vier Mitglieder der Interreligiösen Jury, Roza Berger-Fiedler, Dokumentarfilmerin und Redakteurin am Jüdischen Fernsehen in Berlin, Nicoletta Mani, Filmstudentin in der Schweiz, Mani Mezghanal, der seit dreissig Jahren in der Schweiz lebende und im interkulturellen Dialog engagierte Inder, sowie Robin E Gurney, Journalist aus England und ehemaliger Kommunikationsbeauftragter der Konferenz Europäischer Kirchen, in ihren Erwartungen nicht enttäuscht. Die formal wie inhaltlich abwechslungsreichen und vielseitigen 18 Filme des Wettbewerbsprogramms zeichneten sich sowohl durch ihre unverwechselbare Qualität wie unvergleichbare Darstellung der Wirklichkeit aus und gaben Anlass für einen intensiven Gedanken- und Meinungsaustausch.

Mit „Un dragon dans les eaux pures du caucase“ (The pipeline next door) der seit vielen Jahren in Paris le-



benden Georgierin Nino Kirtadzé (im Bild rechts) gewann ein aktueller Film sowohl den mit Fr.15'000 dotierten Hauptpreis der Internationalen Jury wie den Spezialpreis John Templeton der Interreligiösen Jury. Der Film porträtiert auf fesselnde und amüsante Art die dramatische Konfrontation der Bewohner eines Dorfes in dem für seine heilsamen Wasser berühmten kauka-

sischen Borjomi-Tal mit den mächtigen Vertretern der am Bau einer Pipeline beteiligten globalen Erdölfirma. Während die Vertreter von BP mit Kaufverträgen für das benötigte Land im Dorf auftauchen, schreitet der Bau der von Aserbaidschan in die Türkei führenden gigantischen Pipeline bedrohlich voran. „Dieser Drache wird uns fressen“, sagen die Bauern. Doch während sich einige angesichts der gefährdeten Heilwasserquellen sowohl um die Zukunft wie um ihre Rechte betrogen sehen, wittern andere ein willkommenes Geschäft. Das Dorf ist heillos zerstritten und deshalb wirkt das Gebet der Frauen um lokalen, nationalen und weltweiten Frieden in den Ruinen ihrer Kirche besonders berührend.

„Massaker“, die deutsch-schweizerische Koproduktion von Monika Borgmann, Lokman Slim und Hermann Theissen, die von der Internationalen Jury mit dem zweiten Hauptpreis ausgezeichnet wurde, scheint im Gegensatz zum Hauptpreisträger rückwärts gerichtet zu sein. Im Mittelpunkt stehen Berichte von sechs Mitgliedern christlicher Milizen, die 1982 bei den nach wie vor unaufgeklärten Schlächtereien in den palästinensischen Flüchtlingslagern Sabra und Shatila beteiligt waren. Der Film löste kontroverse Diskussionen aus und provozierte angesichts der Reduktion der Bilder auf behaarte, dunkle Körperteile anonym und gesichtslos bleibender Täter in einem abgedunkelten Raum die Frage nach der filmischen Qualität. Und obwohl die weitgehend unzusammenhängend aneinander gereihten Äusserungen stellenweise Ansätze von Selbstbesinnung erkennen liessen, blieb der Film düster und ohne erhellende Einsichten in den Ursprung des Bösen, wie es sich in den letzten Jahren in den kollektiven Gewaltakten in Rwanda und im ehemaligen Jugoslawien wiederholt manifestiert hat.

Nicht mit Waffengewalt, sondern durch Kolonialisierung mit Waren (Zucker, Tabak, Messern, Äxten und vor allem Alkohol) wurde das asiatische Nomadenvolk der Tschuktschen von den Russen erobert und langsam aufgerieben. Dazu kam eine systematische „Desidentifikations“-Politik mit Unterdrückung der Sprache und Zuteilung eines russischen Namens beim Schuleintritt jedes Kindes. „Fata Morgana“ von Anastasia Lapsul und Markku Lehmuskallio ist ein Wechselspiel zwischen der Gegenwart, in welcher die Erinnerung wieder angefacht wird, und der mythischen Vergangenheit, als die Eskimos in Harmonie mit dem Meer lebten. „Der Film ist ein unaufdringlicher, aber bestimmter Aufruf zu gegenseitigem Verstehen und Annehmen und eine Einladung, Wahrheit mit Bescheidenheit und Mut zu suchen“, schreibt die Interreligiöse Jury in ihrer Begründung für ihren Preis.

Hans Hodel, Bern

**International Film Festival Visions du Réel
Nyon (18 - 24 April, 2005)
welcomes 1st Interreligious Jury**

The first Interreligious Film jury appointed by INTERFILM, SIGNIS and the John Templeton Foundation made its presence felt at the 11th international film festival "Visions du Réel" in Nyon, Switzerland.

The four members of the jury came from Germany, Switzerland, India and the UK and were commissioned to award two prizes: an interreligious prize valued at CHF5,000, jointly sponsored by the Swiss Catholic Church for SIGNIS and the John Templeton Foundation for INTERFILM, and a prize which featured a film highlighting science and religion, sponsored by the John Templeton Foundation, also to the value of CHF5,000.

In a private meeting with the director of the festival, Jean Perret, the jury were made to feel welcome, wanted and at home. This was the 11th year in a row that the festival in its present guise had continued, in the words of Jean Perret, "its search for ways of expressing the spirit of creation, of disobedience, of resistance and of solidarity that are capable of creating bonds between us, of keeping us constantly on our toes, willingly and unremittently unsettled". Although small in comparison to some of the better known international festivals, Nyon, in a privileged geographical position, just down from Geneva and overlooking Lac Lemman, this year registered a three per cent increase in attendance, 26,000 entries with 18 films in competition and another 143 screened.

The competition films covered literally all subjects from birth to death. Birth being in the controversy over human reproduction using frozen embryos, ("Frozen Angels") to death, highlighting the Swiss organisation "Exit" which advocates the right to die in dignity using a self-administered poison.

In between there was plenty to contemplate, from the fascination with old American cars in Cuba, or the vibrant music scene in Brazil, to what could be seen as an exploitation of EU farming subsidies in a part of Poland.

The Interreligious Jury however chose as its winner the film "Fata Morgana" by the Finnish film directors Anastasia Lapsui and Markku Lehmuskallio. This hour long film cleverly mixes historic footage, puppets and contemporary conversations to tell the story of the Chuchkis, Eskimos from Asia, conquered and then gradually absorbed by Russia. This was not a forced absorption but rather commercial colonisation using tobacco, axes, knives, sugar and alcohol, plus what is described as a "systematic policy of "de-identification" – abolishing the language and giving each child a Russian name.

The jury, which was assisted in the selection of the John Templeton Prize by INTERFILM Jurycoordinator and President Hans Hodel, chose a remarkably con-

temporary and scintillating story of life in a Georgian village where the intrusion of the outside world is testing and changing peoples attitudes to life in general and to the west in particular. "The pipeline next door" by the young French director Nino Kirtadzé, tells the story of how villagers react to the news that an oil pipeline is coming down their valley and the compensation that they expect to receive as it encroaches on their land. Coming to terms with post-Communist life, learning to deal with changing government laws and facing up to an international oil giant are aspects of the story which could be replicated many times over throughout the world but especially where large deposits of oil are transited. It was a great joy to the interreligious jury that the festival's international jury also awarded this film the Grand Prix.

The meetings of this first interreligious jury were a lesson for those engaged in interreligious dialogue – straightforward, but harmonious, understanding and consensual in decision making. The festival, in what for those of us with previous jury experience found somewhat unusual and perhaps unsettling, appoints a staff member to "assist" in the jury's work, in the end this proved to be a positive rather than an adverse experience.

Of the festival as a whole the jury were impressed by the range of films on display, although would have welcomed more from non-European directors; and by the organisation of the festival and the facilities provided. Comments from the festival director at the close of the event revealed that he too was extremely positive about the participation of the interreligious jury feeling that they had fully entered into the ethos of the festival. Next year's festival can be looked forward to with anticipation: it will be held from 24 – 30 April, 2006.

The members of the Interreligious Jury were: Roza Berger-Fiedler (Germany), Nicoletta Mani (Switzerland), Mani Mezhlukanal (Switzerland/India) and Robin Gurney, president (United Kingdom).

Robin Gurney, Argeles

Oberhausen

**Internationale Kurzfilmtage Oberhausen
5.-10. Mai 2005**

Preis der Oekumenischen Jury

Die Ökumenische Jury vergibt ihren **Preis** an den Film

City Paradise von Gaëlle Denis
(Großbritannien 2004, 6 min).

Die Auszeichnung ist von der evangelischen und katholischen Kirche mit 1500.- € dotiert. Die Begründung der Jury lautet:

Der Film erzählt auf originelle und anrührende Weise die Geschichte einer wunderbaren Verwandlung. Zusammen mit der Protagonistin tauchen wir ein in eine Atmosphäre der Leichtigkeit, die das Fremdsein überwindet. Die Regisseurin beweist, wie amüsant und unterhaltsam die Auseinandersetzung mit existenziellen Fragen geschehen kann.



Eine **Lobende Erwähnung** verleiht die Jury dem Video

Border von Laura Waddington (Großbritannien/Frankreich 2005, 27 min).

Begründung: Abseits der herkömmlichen Berichterstattung konfrontiert uns die Regisseurin mit ungewohnten Bildern einer politischen Tragödie. Sie verleiht, selbst Grenzgängerin zwischen Sichtbarem und Unsichtbarem, den konturlosen Gesichtern ein Profil – Menschen im Dunkeln.

Mitglieder der Jury: Els van Driel, Niederlande, Eva Furrer-Haller, Schweiz (Präsidentin), Dirk von Jutrczenka (Deutschland), Sebastian R. B. Schlöglmann (Österreich), Eberhard Streier (Deutschland)

**International Short Film Festival
Oberhausen 2005 (May 5-10, 2005)**

Ecumenical Award

The Ecumenical Jury gives its **Award** to the film

City Paradise by Gaëlle Denis
(Great Britain 2004, 6 min.)

The Award carries a prize money of 1500.- € donated by the Catholic and the Evangelical Church. The statement of the Jury reads:

In an original and touching way, the film tells the story of a miraculous transformation. Together with the main character, we dive into an atmosphere full of lightness which overcomes the feeling of being a foreigner. The

director proves how amusing and entertaining the exploration of existential questions can be.

In addition, the Jury awards a **Commendation** to the video

Border by Laura Waddington
(Great Britain/France 2005, 27 min.).

Statement of the Jury:

Far removed from familiar reportage formats, the director confronts us with unusual images of a political tragedy. As a person crossing the borders between the visible and the invisible herself, she gives a profile to the shadowy faces of people living in darkness.

Members of the Jury: Els van Driel, Netherlands, Eva Furrer-Haller, Switzerland (President), Dirk von Jutrczenka (Germany), Sebastian R. B. Schlöglmann (Austria), Eberhard Streier (Germany).

Cannes

58. Internationales Filmfestival Cannes 2005 11.-22. Mai 2005

Die Ökumenische Jury vergibt ihren 31. Preis an den Film

Caché, Regie: Michael Haneke
Frankreich/Österreich/Deutschland/Italien, 2005

mit der Begründung: Das intime Leben eines Fernsehmoderators wird durch einen anonymen Beobachter gefilmt. Die entsprechenden Videocassetten, die ihm in regelmässigen Abständen zugestellt werden, beunruhigen und verwirren ihn, weil sie Kindheitserinnerungen wecken und Bezüge zur Tagesaktualität herstellen. In einem strengen Stil evoziert der Filmemacher die Komplexität der Verantwortung des Menschen gegenüber seiner Vergangenheit und der Geschichte.

und eine lobende Erwähnung an einen Film aus der Sektion «Un Certain Regard»:

Delwende (Lève-toi et marche)
Regie: S. Pierre Yameogo
Burkina Faso/Frankreich/Schweiz, 2005



für die hoffnungsvolle Geschichte einer mutigen jungen Frau, die sich der repressiven Männerherrschaft ihres afrikanischen Dorfes widersetzt und gewissen abergläubischen Bräuchen Wahrheit und Solidarität entgegenstellt.

Die Jury 2005: Hans Hodel, Präsident, Schweiz, Corine Rochesson, Frankreich, Maggie Morgan, Ägypten, Philippe Rocher, Frankreich, Marina Sanna, Italien, Jean-Michel Duband, Frankreich

Von grossen Verlierern und würdigen Gewinnern

Bericht zum 58. Filmfestival Cannes
Von Hans Hodel

Das internationale Filmfestival in Cannes (11.-22. Mai) wartete einmal mehr mit grossen Namen auf. Viele renommierte Regisseure buhlten um den begehrten Hauptpreis – die Palme d'Or. Die Ökumenische Jury war zum 31. Mal in Cannes präsent und fand in der französischen Produktion „Caché“ des 63jährigen Österreichers Michael Haneke einen würdigen Preisträ-

ger. Dieser wurde auch mit dem Fipresci-Preis der Filmkritiker und dem Preis für die beste Regie der Internationalen Jury ausgezeichnet. Eine Lobende Erwähnung vergab die Ökumenische Jury zudem an die mit französisch-schweizerischer Beteiligung entstandene Produktion „Delwende“ (Lève-toi et marche) von S. Pierre Yameogo aus Burkina Faso. Der Film wurde von der Stiftung für das Kino ferner mit dem „Preis der Hoffnung“ ausgezeichnet.

Die Zahl der renommierten Meister des zeitgenössischen Kinos, die zum Stelldichein des diesjährigen Wettbewerbs nach Cannes kamen, war selten so gross und entsprechend hoch waren die Erwartungen. Man erhoffte sich phantasievolle neue Impulse, überraschende Steigerungen und überzeugende substantielle Vertiefungen dessen, was sie bisher gezeigt haben – entsprechend gross war am Ende trotz eines anspruchsvollen Niveaus die Ernüchterung; allerdings nicht nur für das Publikum! Viele der grossen Meister verliessen die Côte d'Azur wie geschlagene Helden das Schlachtfeld, nachdem sie bei der Internationalen Jury unter dem Präsidium des doppelten Palme d'Or-Preisträgers Emir Kusturica die nötige Anerkennung nicht gefunden hatten. Vielleicht waren die Erwartungen zu hoch, denn es ist wohl zu billig, von den Filmemachern über die Problemanzeigen hinaus zugleich auch die Lösungsvorschläge für die zahlreichen und vielschichtigen Konfliktfelder zu erwarten, welche die Zukunft unserer Zeit verdunkeln. Trotzdem lohnt sich eine nachhaltige Begegnung und Auseinandersetzung nicht zuletzt auch mit diesen Filmen.

Die grossen würdigen Verlierer

Zu den grossen und ausgiebig diskutierten Verlierern gehört Atom Egoyan mit seinem komplex angelegten und perfekt realisierten Film „Where the truth lies“, in welchem eine junge Journalistin nach fünfzehn Jahren einem Todesfall im Showbusiness-Milieu auf die Spur zu kommen versucht; dann aber auch Lars von Trier mit „Manderlay“, einem wie „Dogville“ im brechtschen Stil inszenierten Drama über den gescheiterten Versuch der Einführung demokratischer Verhaltensregeln nach amerikanischem Muster in einer Gemeinschaft ehemaliger farbiger Sklaven im tiefen Süden der USA; aber auch David Cronenberg, der mit „A History of Violence“ eine spannungsgeladene wie ironische Studie über den schwierigen Versuch eines Ausbruchs aus der Gefangenschaft mafioser Verstrickungen und die Durchbrechung des Teufelskreises von Gewalt und Gegengewalt gezeigt hat; sodann Gus Van Sant mit seinem vom Tod Kurt Cobains inspirierten elegischen Film „Last Days“, dessen Tonspur abgesehen vom autistischen Gemurmel des zugehörten Protagonisten vor allem am Anfang und am Schluss mit geistlicher Musik der Renaissance und unüberhörbaren Glockenklängen unterschiedliche Erlösungsbedürfnisse suggeriert; schliesslich aber auch Wim Wenders. Für seinen in geradezu betörender Weise mit Versatzstücken des Westerns spielenden Film „Don't Come Knocking“, in welchem

der als Drehbuchautor verantwortlich zeichnende Sam Shepard die Hauptrolle spielt, hätte er durchaus eine Palme verdient. Der Film beginnt damit, dass der alternde Cowboyfilm-Star Howard völlig unverständlich von einem Set davon reitet und sich auf die Suche nach seinem 19jährigen Sohn begibt, nachdem er von seiner Mutter von dessen Existenz erfahren hat, wobei offen ist, ob er aus einer früheren Beziehung nicht auch eine Tochter hat. Eine Rückkehrgeschichte also, bei welcher die engelgleichen Frauen dreier Generationen eine wichtige Rolle spielen. Aber es zeigt sich, dass die Geliebte und die Kinder der Geliebten ihren eigenen Weg gefunden haben, und dass das Bedürfnis nach Versöhnung nicht so schnell wie erhofft zu befriedigen ist. Wenders mahnt die Väter, erwachsen zu werden.

Die grossen würdigen Gewinner

Jim Jarmusch, mit seiner lakonisch erzählten Geschichte „*Broken Flowers*“ mit dem Grossen Preis der Jury ausgezeichnet, ist ohne Zweifel ein würdiger Preisträger. Warum er aber Wim Wenders vorgezogen wurde, darf trotzdem gefragt werden, denn eine gewisse melancholische Sentimentalität ist beiden Filmen eigen, und immerhin geht mit dem von Bill Murray stoisch gespielten Computerspezialisten Don auch hier ein Mann auf die Suche nach seinem vermuteten Sohn, wobei er allerdings von diesem wesentlich weniger erfährt als von seinen Geliebten, die ihn eigentlich alle aus dem Gedächtnis gestrichen haben. Zwar mag Jarmuschs Film auf den ersten Blick origineller erscheinen und unterhaltender wirken als derjenige von Wenders, der nicht wenige Déjà-vus enthält. Das ist aber auch alles.

Die Goldene Palme für das packende Sozialdrama „*L'enfant*“ der Brüder Jean-Pierre und Luc Dardenne, die sie bereits 1999 für den Film „*Rosetta*“ gewonnen haben, ist zwar ebenfalls eine würdige Wahl; sie erfolgte aber eher überraschend und war vor allem deshalb nicht zwingend, weil 2002 ihr weitaus stärkerer Film „*Le fils*“ (Lobende Erwähnung der Oekumenischen Jury) leer ausgegangen war. Man darf rätseln, ob sich der Titel auf das neu geborene uneheliche Kind bezieht, das der als Kleinkrimineller tätige Vater ohne Wissen seiner jungen Freundin auf dem Adoptionsmarkt verkaufen will, oder auf ihn selbst, denn der Blondschof Bruno, die Hauptperson des Films, ist ein verantwortungsloser Kindschof, der früher oder später im Gefängnis landet. Die Reue ist eher erzwungen und kommt spät. Die Hoffnung bleibt in diesem Film ein schwaches Pflänzchen.

Der im Kontext des Wettbewerbsprogramms oft als Kandidat für die Goldene Palme diskutierte und schliesslich bloss mit dem Regiepreis ausgezeichnete Film „*Caché*“ von Michael Haneke löste nicht nur auf der Leinwand, sondern auch beim Publikum viele Irritationen aus und sorgte für anhaltende Spekulationen über die Frage, wer oder was sich denn hinter dem Geheimnis der anonym auftauchenden Videoaufzeichnungen verstecken könnte, die das private Leben und

berufliche Umfeld eines angesehenen Fernsehpräsentators immer stärker zu stören und zu verunsichern beginnen. Die Filme und die als Verpackung dienenden Zeichnungen wecken unverarbeitete, verdrängte Kindheitserinnerungen, über die er selbst mit seiner Frau nicht sprechen will. Sie führen ihn auf die Spur eines verleugneten Algeriers aus jener Zeit, der sich über das Wiedersehen freut, aber keinen Kontakt herstellen kann. „In einem strengen Stil evoziert der Filmemacher die Komplexität der Verantwortung des Menschen gegenüber seiner Vergangenheit und der Geschichte“, begründet die Ökumenische Jury ihre nach einer langen Diskussion getroffene Preisentscheidung, bei der sie selbstredend auch andere Filme in Erwägung gezogen hatte, deren Geschichten von Heimsuchungen erzählen, die einen Einzelnen, eine Familie oder eine Gemeinschaft vor schwierige Situationen stellen und die Frage nach verantwortlichem Handeln provozieren.

Nicht wenige Filme drehten sich um vergangene schmerzhaft Erfahrungen, handelten von Schuld und Sühne, erzählten von kürzeren oder längeren Wegen der Reue und Busse (so auch der mit dem Drehbuchpreis ausgezeichnete Film „*The Three Burials of Melquiades Estrada*“ von Tommy Lee Jones). Die Bitte um Vergebung war in diesen Tagen auffällig oft zu hören, oftmals allerdings in einer wenig überzeugenden ritualisierten Form. Wohl gerade deshalb wirkt Hanekes Film so nachhaltig, weil er sich einer voreiligen Auflösung der Lebenskrise seines Protagonisten entzieht und dem Publikum noch ein Stück Arbeit zumutet.

58th Cannes International Film Festival 2005 May 11-22, 2005

The Ecumenical Jury awards its 31th prize to

Caché (Hidden) by Michael Haneke
France/Austria/Germany/Italy, 2005



The intimate universe of a television presenter is filmed by an anonymous voyeur. These images, which are sent to him, are worrisome and disturbing, because they resuscitate events from his childhood and resonate in the present. In a pure style, the director evokes the complexity of one's responsibility towards the past and History.

and a commendation to the film in the section «Un Certain Regard»

Delwende (Lève-toi et marche) by S.Pierre Yameogo
Burkina Faso/France/Suisse, 2005

for the story of a courageous young woman who stands up to the patriarchal power in her African village, setting the values of solidarity and truth against certain oppressive customs and superstitions.

The 2005 Jury:

Hans Hodel, président (Switzerland), Corine Rochesson (France), Maggie Morgan (Egypt), Philippe Rocher (France), Marina Sanna (Italy), Jean-Michel Duband, France

58^{ème} Festival de Cannes 2005

Report by Ron Holloway, Berlin, 30 May 2005

With 22 films competing for the Golden Palm, in addition to 14 entries running Out-of-Competition, plus 23 films in the backup Un Certain Regard section, there was less reason than ever before for the faithful to venture out of the Palais des Festivals to seek movie pleasure elsewhere on the Croisette. To make matters even more complicated, the Official Program was packed into ten screening days, leaving the last two days open for reruns of Un Certain Regard entries and Competition favorites. When artistic director Thierry Frémaux scheduled the three top winners for repeat screenings in the Grand Théâtre Lumière in the correct order of their award lineup on the day before they were so honored at the gala awards ceremonies – Jean-Pierre and Luc Dardenne's *L'Enfant (The Child)* (Golden Palm), Jim Jarmusch's *Broken Flowers* (Grand Prize), and Michael Haneke's *Caché (Hidden)* (Best Director) – he simply followed the lead of critics on the voting charts.

One predominant trend was noted at this year's Cannes festival. Thierry Frémaux clearly showed a preference for the works of veteran directors who had previously made a name for themselves at Cannes. Thus, instead of an emphasis on emerging talent from Asia and Latin America, as was the case last year, priority was given to such name directors as Jean-Pierre and Luc Dardenne, Jim Jarmusch, Michael Haneke, Lars von Trier (*Manderlay*), Gus van Sant (*Last Days*), Hou Hsiao Hsien (*Three Times*), Amos Gitai (*Free Zone*), David Cronenberg (*A History of Violence*), Wim Wenders (*Don't Come Knocking*), and Atom Egoyan (*Where the Truth Lies*), plus Woody Allen (*Match Point*) and George Lucas (*Star Wars – Episode III*) in out-of-competition slots. As for the predominant theme in the Competition, it was about fathers seeking lost sons (Dardenne Brothers, Jarmusch, Wenders), or about people simply broken off from family ties (van Sant, Haneke, Gitai).

Palme d'Or Deux

The circle of double winners of the Palme d'Or widened when Jean-Pierre and Luc Dardenne (awarded the Golden Palm in 1999 for *Rosetta*) joined Francis Ford

Coppola (*The Conversation*, 1974, *Apocalypse Now*, 1979), Shohei Imamura (*The Ballad of Narayama*, 1983, *The Eel*, 1997), Emir Kusturica (*When Father's Away on Business*, 1985, *Underground*, 1995), and Bille August (*Pelle the Conqueror*, 1988, *Best Intentions*, 1992) to become the fifth member of this rather exclusive club. On the other hand, the Belgian directors of *L'Enfant (The Child)* are hardly strangers to Cannes. Their *La Promesse (The Promise)*, the story of a youth who rebels against an abusive father, was programmed in the Directors Fortnight at the 1996 Cannes festival, and from there it went on to win a bundle of awards at international festivals. In *Rosetta* an 18-year-old girl fights for any menial job she can get. In *Le Fils (The Son)*, an official entry at the 2002 Cannes festival, a carpentry teacher in a trade school is confronted by the youth who had unintentionally killed his son. For his performance as a simple working-man wrestling with his own conscience, Olivier Gourmet was awarded Best Actor.

In *L'Enfant* the focus is on a young street-couple barely out of their teens who are the parents of a new-born baby – she happily, he just the opposite. When Bruno (Jérémy Renier), hits upon the idea of selling the baby to a mafia band, the decision crushes Sonia (Déborah François). The hyper-sensitive mother collapses on the spot, and is committed to a hospital. Bruno's attempts to get the baby back lead to more calamities – until he finally awakens to the consequences of his actions. Asked where the idea for *L'Enfant* came from, the Dardennes responded: "From the streets. One day, we saw a young man wheeling a baby-buggy around the city, aimlessly, from corner to corner. From there we constructed a frame for the story." A docu-drama about losers in the social system, *L'Enfant* raises as many questions as it hints of answers. But nonprofessional actors imbue this slice-of-life story with a cutting-edge intensity you don't find in conventional social dramas.

Near Misses

The American entries, Jim Jarmusch's *Broken Flowers* and Tommy Lee Jones's *The Three Burials of Melquiades Estrada*, stood head-high over the competition entries and deserved a bit more than they got from the jury. *Broken Flowers*, awarded the Grand Jury Prize, features a deadpan Bill Murray as a retired Don Juan whose latest girlfriend (Julie Delpy) is about to leave him. Nudged from his indolence by a mysterious pink letter that informs him of the probable arrival of a "fatherless" 19-year-old son, the news leaves him wondering which of his old flames had sent the letter. But thanks to a persistent neighbor, who supplies him with a list of old girlfriends, he sets out on an odyssey across the country to meet the women in question: Sharon Stone, Frances Conroy, Jessica Lange, and Tilda Swinton. A hilarious comedy that still has you laughing as you leave the theatre, *Broken Flowers* is as much Bill Murray's film as it is Jim Jarmusch's. "I didn't have

many lines," said Murray at the press conference. "All I had to do was to react to the beatings I got from the women."

As for *The Three Burials of Melquiades Estrada*, for which Tommy Lee Jones was awarded Best Actor and Mexican novelist-scriptwriter Guillermo Arriaga (*Amores Perros*, *21 Grams*) the award for Best Screenplay, the film confirmed Jones as a budding directorial talent as well. Jones plays a ranch foreman with a trigger temperament. His friendship with a Mexican wetback on the ranch – "Melquiades (Julio Cesar Cedillo) is one good Mexican" – prompts him to take revenge on a guilty border guard (Barry Pepper) who had killed the wetback by accident and then buried him on the spot. After the second burial in the town cemetery, Jones digs the body up again and sets out, with the killer in tow, on a journey of expiation across the border to a place that, in the end, exists only in the dead man's imagination. Shot partially on the open desert range of Jones's own ranch in West Texas, the film benefits from its magnificent cinematography (Chris Menges), in which the landscape plays an integrating role in this meandering tale of moral atonement.

Funny Video Games

"Victims interest me more than perpetrators," said Michael Haneke on the making of *La Pianiste* (*The Piano Teacher*) (2001). "Women are more interesting because they're further down the line in the pecking order. Men bore me." So why is the victim in *Caché* (*Hidden*) (France/Austria) a man? Dig a bit further, however, and you discover in *Hidden* that the victim had once been a perpetrator himself. Georges (Daniel Auteuil), a noted literary guru on French television receives a mysterious videotape that could only come from a person who knows him like a book. As the story unfolds, and more tapes arrive, his wife (Juliette Binoche) is drawn into the riddle of a hidden secret in the man's life. Disturbing dreams and flashbacks reveal that Georges in his childhood had committed a grievous offence against an orphaned Algerian boy who was living in the family house. That's about as far as the psycho-thriller goes, for the rest is little more than a teasing psychogram of a man's nagging conscience. Awarded Best Director at Cannes, backed up by FIPRESCI (International Critics) and Ecumenical Prizes, *Hidden* was also the favorite of French critics for the Palme d'Or in the daily voting chart of Le Film Francais. For those cineastes looking for a hidden link between *Caché* and Haneke films of the past, then try *Benny's Video* (1992). In that film, as well as in *Hidden*, the couple's teenaged son is rarely seen without a trusty video gun in his hand.

Mythical America

No other director worked as hard as Wim Wenders to win the Palme d'Or. The same is true of Lars von Trier, save that the Danish director works just as hard to give

the impression that he couldn't care less. Both had won the Golden Palm before: Wenders for *Paris, Texas* (1984), Trier for *Dancer in the Dark* (2000). Both films had been set in a mythical America of their own creation. Wenders returned to Cannes this year with *Don't*



Come Knocking (Germany/France), a kind of update of *Paris, Texas*, according to press releases leading up to the festival. Even Sam Shepard was back, not just as screenwriter but this time as Howard Spence, the burnt-out Western star who gallops off the set in the middle of production. All to no avail. *Don't Come Knocking* was passed over completely by the Cannes jury. With good reason: shot partially in Moab, Utah (John Ford country), partially in Butte, Montana (Dashiell Hammett country), it comes across as a backlot Western – a film of pretense and pretending, one without much depth or any visible purpose.

Lars von Trier's *Manderlay* (Denmark/ Sweden/ Netherlands/ UK), the second episode of his heralded American trilogy, is supposedly set on a Southern plantation, named Manderlay, in 1933. Filmed again on that black-lacquered floor in an abandoned Swedish machine factory, painted with the names of streets and buildings to identify locations, it's the same set he used for *Dogville* (Cannes, 2003). As for its thematic focus, let's just say that there is evil lurking behind the facade of this American community in Alabama, the same as came to the surface in his Rocky Mountain tale set in the mythical town *Dogville*. Here, the slave trade in the cotton fields hasn't changed much in the 70 years since Abe Lincoln proclaimed their emancipation – in fact, the slaves seem to like it this way. Shot with a shaky digital camera (apparently an *auteur* aesthetic), *Manderlay* picks up where Grace (Bryce Dallas Howard, instead of Nicole Kidman) left off in *Dogville* – who is left on her own again by her gangster father (Willem Dafoe, instead of James Caan) and tries in her own timid but determined way to right the wrongs perpetrated on a blind humanity in an otherwise unjust world.

Tone Poems

Several entries at Cannes defy description. Gus van Sant's *Last Days* (USA) comes across as the end piece in a HBO trilogy of "tone poems" about the distortions in

modern American culture. Shortly to be programmed at the Museum of Modern Art, the trilogy began with *Gerry* (2002), about two youths wandering aimlessly in the desert. It was followed by *Elephant* (Cannes, Palme d'Or, 2003), about the Columbine high school massacre. And now it is topped by a film that deals with the tragic death of Kurt Cobain, the recording star who died from an overdose.

According to a statement by Hou Hsiao Hsien, his *Three Times* (Taiwan) is a "chant of love" set in three periods of time – 1911, 1966, 2005 – in a trilogy of similar stories starring the same actors (Shu Qi and Chang Chen). The 1911 episode, the center-piece of the film, is presented as a would-be silent movie with the dialogue rendered in inter-titles. The idea is to pay homage to the bliss of memories and those unforgettable moments now lost forever.

Amos Gitai's *Free Zone* (Israel/ France/ Spain/ Belgium) is a journey that three women of different cultures and background take in a van from Jerusalem to the so-called "Free Zone" in Jordan. Nothing much happens in the story, save that the trip is being made to pick up a bundle of money owed to Hanna (Hanna Laszlo, an Israeli, by her husband's partner ("the American")). Along the way, Hanna is joined by Rebecca (Nathalie Portman), an American with a Jewish father but minus the required Jewish mother to be a true Israeli, who has just broken off her engagement with her boyfriend and simply wants to get out of the country. And Leila (Carmen Maura), a Palestinian, joins the circle to explain why the money has simply disappeared. Hanna Laszlo, given most of the dialogue in this talking-head drama of politics and survival in a time and place beyond the reach of most in the audience, was awarded Best Actress at Cannes.

Finally, there was Carlos Reygadas's intriguing though disturbing *Batalla en el cielo* (*Battle in Heaven*) (Mexico), a poetic film of such extremes of visual and verbal vulgarity that it is saved from the label of outright pornography only by the aesthetics of daring cinematic creativity. Reygadas's first feature, *Japón* (Mexico/ Spain), a Directors Fortnight entry at 2002 Cannes festival, received a special mention in the Camera d'Or competition, thus confirming him as a director to watch. In *Battle in Heaven* he attacks such institutions as the church, the military, and the state in a tale of sex and violence. Marcos (Marcos Hernandez), a simple man who chauffeurs a general and obeys every wish of his promiscuous daughter, kidnaps a neighbor's child for ransom and is then troubled when the child accidentally dies. In his fumbling search to clear his conscience, he confesses his crime to Ana (Anapola Mushkadiz), the general's daughter, whose sexual appetites he has been satisfying upon request. It leads to a crime greater than the first. This ongoing "battle in heaven" is played out against a background of worship on the Feast of Our Lady of Guadalupe.

Zlín

45. Internationales Filmfestival für Kinder und Jugendliche in Zlín 29. Mai - 4. Juni 2005

Die Ökumenische Jury - Holger Twele, Deutschland (Präsident), Izabela Bostan, Rumänien, Lukas Jirsa, Tschechien - vergibt ihren **Preis** an den schwedischen Teenager-Film

Fourteen Sucks

von Filippa Frejd, Martin Jern, Emil Larsson, Henrik Norrthon, Schweden 2004

wegen des authentischen Stils, in dem die Geschichte einer Vierzehnjährigen erzählt wird, die auf einer Party vom besten Freund ihres Bruders vergewaltigt wird. Der Film zeigt die Bedeutung wahrer Liebe und familiärer Beziehungen für junge Menschen, und unterstreicht, dass jeder Mensch das Recht hat zu lieben und geliebt zu werden und dabei vor Missbrauch geschützt zu werden.

Die Jury verleiht außerdem eine **Lobende Erwähnung** an den Film

In Orange

von Joram Luersen, Niederlande

Nach Meinung der Jury ist dieser für Jugendliche gedrehte Film auch für Kinder sehr empfehlenswert. Er erzählt von einem fußballbegeisterten Jungen von zwölf Jahren, der den plötzlichen Tod seines geliebten Vaters verarbeiten muss. Der sensible Film, der das Potential für ein großes Publikum besitzt, vermittelt eine poetische Sicht auf das Auf und Ab des Lebens und bewegt sowohl den Verstand als auch die Seele.

45. International Film festival for Children and Youth Zlín 2005, May 29 – June 4

The **Award** of the Ecumenical Jury - Holger Twele, Germany (president), Izabela Bostan, Romania, Lukas Jirsa, Czech Republic - goes to the Swedish teenager film

Fourteen Sucks

by Filippa Frejd, Martin Jern, Emil Larsson, Henrik Norrthon, Sweden 2004

for the story of a fourteen years old girl who is raped at a party by the best friend of her brother. The jury liked its authentic style, showing us the importance of real love and family relationship four young people. It shows, that every human being has the right to love and to be loved, but protected against abuse.

The Jury gives a **commendation** to the Dutch film

In Orange

by Joram Luersen, The Netherlands

a film for youth which in our opinion is very recommendable for children too. It is a story about a twelve years old boy, who plays soccer and has to deal with the sudden death of his beloved father. A sensitive movie for a large audience with a poetic kind of view to the ups and downs of life, which touches both mind and soul.

München

Filmfest München, 25.6.-2.7.2005

One-Future-Preis 2005

Der Preis der Jury der Interfilm-Akademie geht an den Film

Der Italiener (Italianetz) von Andrej Kravcuk, Russland 2005

Vanya, ein russisches Waisenkind, hat die Möglichkeit, von einem italienischen Ehepaar adoptiert zu werden. Während die potentiellen italienischen Eltern ihn mit Versprechungen und vielen Geschenken überhäufen, widersteht der Junge diesen Verlockungen eines zukünftigen Lebens in Italien. Er besinnt sich auf seine eigenen Wurzeln und entscheidet sich für ein Leben in seiner russischen Heimat. Er begibt sich ganz alleine auf die Suche nach seiner wahren Mutter. Der gefährvolle Weg dorthin ist für den Sechsjährigen ein Lernprozess.

Die Erfahrungen aus seiner schwierigen Kindheit helfen Vanya, die Probleme, die sich ihm stellen, mit Cleverness zu lösen. Trotz seiner Skepsis gegenüber der Welt der Erwachsenen erkennt er allmählich, dass er seine Zukunft selber gestalten kann.



Der Film "Der Italiener" macht jungen Menschen Mut, sich auf eine selbstverantwortliche Zukunft zu besinnen und sich auf den Weg zu machen. Zugleich zeigt die Geschichte auf, dass die ältere Generation der jugendlichen Kompetenz vertrauen kann.

Authentische Jugend lässt sich nicht kaufen, auch nicht weglocken von ihrem eignen Weg. So haben alle Generationen in ihren Kulturen einen gemeinsamen Weg: ONE FUTURE.

Lobende Erwähnung:

"Re-Inventing The Taliban"
von Sharmeen Obaid, Pakistan/USA 2004

Jury-Mitglieder 2005: Pfarrer Eckart Bruchner (Vorsitz, Deutschland), Chris Doherty (USA), Christine Weissbarth (Österreich), Alexandra Tschegurova (Russland), Ileana Cosmovici (Italien), Rita Przygodda (Brasilien), Abbé Dominique Yanogo (Burkina Faso), Fawzi Soliman (Ägypten)

Munich Film Festival, June 25th-July 2nd

The **One-Future-Prize 2005** by the jury of the Interfilm-Academy is awarded to the film

The Italian (Italianetz)
by Andrej Kravchuk, Russia 2005

Vanya, a Russian orphan, has the chance to be adopted by an Italian couple. Being overwhelmed by promises and gifts by his potential parents, the boy resists the temptations of a future life in Italy. He reminds his roots and, taking the choice to stay in his Russian homeland, all alone starts to search for his true mother. The dangerous path to this object turns out to be a learning process for the six year old boy.

Gone through a difficult childhood Vanya is able to surmount the problems he faces. Apart from his scepticism against the world of the adults he recognises by and by that he can shape his own future. "The Italian" encourages young people to take over responsibility for the future and to set off. At the same time the story demonstrates that the older generation may trust the abilities of the youth.

Authentic youth withstands to be bought as well as to be lured off its own direction. Thus, all generations in all cultures have a way in common: ONE FUTURE.

Commendation:

"Re-Inventing The Taliban"
by Sharmeen Obaid, Pakistan/USA 2004

Jury members 2005:

Rev. Eckart Bruchner (President, Germany), Chris Doherty (USA), Christine Weissbarth (Austria), Alexandra Tschegurova (Russia), Ileana Cosmovici (Italy), Rita Przygodda (Brasil), Abbé Dominique Yanogo (Burkina Faso), Fawzi Soliman (Egypt)

Karlovy Vary

40. Internationales Filmfestival Karlovy Vary 1.-9. Juli 2005

Die Ökumenische Filmjury auf dem 40. Internationalen Filmfestival in Karlovy Vary hat den Film

KINAMAND (Chinaman)

Regie: Henrik Ruben Genz (Dänemark/China 2005)

ausgezeichnet.

Begründung: Ein Film, dessen prosaische Alltagsrealität die treibende Kraft ist hinter einer gut konstruierten Geschichte von ökumenischer, erlösender und befreiender Bedeutung, der es gelingt, das Trennende zwischen dänischer und chinesischer Kultur zu überwinden. Wir waren beeindruckt davon, wie der Film die Fragilität des Aufenthaltsstatus von Migranten zum Thema macht ebenso wie von dem Wandlungsprozeß, den Keld, der Protagonist, durchläuft. Er überwindet seine eigenen Grenzen und erfüllt seine Verpflichtung gegenüber einer Chinesin, mit der er zunächst nur eine Scheinehe eingegangen war. Die Verantwortung, die er ihr entgegenbringt, reicht sogar über ihren Tod hinaus, indem er dafür sorgt, daß sie in ihrem Herkunftsland nach chinesischem Ritual beerdigt werden kann.



Der Ökumenischen Jury in Karlovy Vary gehörten an (v.l.n.r.): Margrit Frölich (Deutschland), Chris Deacy (Großbritannien), Matthias Loretan (Schweiz), Magali Van Reeth (Frankreich), Petr Siska (Tschechien) als Präsident, Jan Elias (Tschechien),

Geschichten um lebensfördernde Bilder

Eindrücke vom 40. Internationalen Filmfestival in Karlovy Vary

Von Matthias Loretan

Ein Filmfestival ist ein Fest mit Bildern und Geschichten. Das Abtauchen in diese Bildergeschichten wird von den Betrachtern zuweilen als ein berauschendes Hochgefühl erlebt. Filmpreise und Festivalberichte sind Versuche, diese Verstörungen wieder in den Griff zu bekommen und den Glücksrausch an einzelnen herausragenden Leistungen festzumachen. Nach dieser rettenden Konvention soll auch hier verfahren werden.

Der Film **My Nikifor** des polnischen Regisseurs Krzysztof Krauze hat die offizielle internationale Jury

derart überzeugt, dass sie diesem Kleinod gleich drei Preise verlieh. Der Film gewann sowohl den Hauptpreis als auch jenen für die beste Regie. Zudem wurde die über 80-jährige polnische Schauspielerin Krystyna Feldmann für die Titelrolle ausgezeichnet. Sie spielt den auf den ersten Blick kauzigen und wegen seiner Behinderungen wenig lebensstüchtigen Nikifor mit Verve. Sie lässt die Kraft der inneren Bilder des naiven polnischen Malers Epifan Drowniak wieder lebendig werden, der in den 60er Jahren des vorigen Jahrhunderts entdeckt und gefeiert worden war. Die Abgründe dieses Genies werden durch einen erzählerischen Trick nachvollziehbar: Nikifor wird nämlich durch einen anderen Maler, Marian Wlosinski, gefördert, der es in seiner Karriere als regimetreuer Bildproduzent ordentlich weit gebracht hat. Die Begegnung mit der Bildkraft des Naiven stürzt den Mittelmässigen allerdings in eine Krise. Wlosinski gibt seine eigene Malerei auf und opfert in der Hingabe für den allerdings wenig dankbaren Malerkollegen auch seine Familie.

Wie gefährlich Reality-TV sein kann, ist im Kino immer wieder beschworen worden. Ein eindrückliches Beispiel dafür ist etwa Peter Weirs *The Truman Show* (1998), der zeigt, wie tödlich die mediale Zurschaustellung eines persönlichen Lebenswegs sein kann. Peter Weirs Kritik an der Mediengesellschaft ist allerdings insofern altmodisch, als die Fäden der Truman Show bei einem Produzenten zusammen laufen, der als Demiurg von einer zentralen Position aus die Zuschauergesellschaft manipuliert. Sendeformate wie *Big Brother* haben die Kritik des Kinofilms *The Truman Show* erfolgreich unterlaufen, indem sie das Publikum auf eine viel komplexere Art an dem Experiment um Anerkennung durch Medienaufmerksamkeit mitspielen lässt. Anders als Weirs etwas pathetische Kritik trifft der japanische Regisseur Sion Sono mit seinem Film **Noriko's Dinner Table** das Niveau des dezentralen Sendeformats *Big Brother* genauer. Der kleine schmutzige Film geht aus von einer japanischen Familie, deren Töchter über das Medium Chatroom Zugang zu einer sektenhaften Jugendbewegung gewinnen, die sich missionarisch für Selbstbewusstsein und Glück einsetzt. Sie bietet frustrierten Zeitgenossen kleine Installationen an, in denen diese sich ihre Wünsche erfüllen können. Vornehmlich ältere, allein gelassene Menschen katapultieren sich mit diesen Installationen in glückliche Familienszenen. Die eben noch unsicheren Töchter übernehmen bei diesen Inszenierungen von Glück im Alltagsleben aktive Rollen. Wie schwierig die Abnabelung aus diesem dezentralen Programm der Selbstbeglückung sein kann, erfährt der Vater, der seine Töchter für die banale Realität der Familie zurückgewinnen will. Sonos Film nimmt dabei nicht Stellung für eine seiner Figuren, sondern erzählt deren Geschichten in verschränkten Perspektiven. Die Story lässt offen, ob es für die Figuren ein Entkommen aus diesem Programm der Selbsterlösung gibt. Mit spezifisch ästhetischen Mitteln kritisiert Sono die symbolische Gewalt der manipulativen Beglückung. Die International Federation of Film Societies zeichnete

den Film vor allem wegen der experimentellen Qualität seiner Medienkritik aus.

Der iranische Beitrag **Portrait of a Lady Faraway** von Ali Mosaffa nimmt das Bilderverbot der muslimischen Religion auf originelle Weise ernst. Die titelgebende Lady Faraway bleibt nämlich für die Hauptfigur Ahmad Salavati eigenartig gesichtslos und uneindeutig. Der in die Jahre gekommene Architekt wirkt müde, und die Wirklichkeit scheint ihm zwischen den Fingern zu zerfallen. In seiner Melancholie scheint er immer zu spät zu kommen. Die Reise durch das nächtliche Teheran, zu der er mit einer Frau aufbricht, die ihn kurz vor ihrem geplanten Selbstmord anruft und seine Telefonnummer gewürfelt haben will, gerät zu einem Vexierspiel zwischen Traum und Wirklichkeit, zwischen Wahrheit und Lüge. Mosaffa wird man sich als Regisseur merken müssen. Jenseits der Schablonen „fundamentalistisch und westlich“ sucht er seine Seele die entschwundene „Lady Faraway“ im Osten, während er kinematographisch an Muster der europäischen Moderne anknüpft. So erinnert der Film in seiner melancholischen Stimmung an Angelopoulos' *Bienenzüchter*, in den Motiven der nächtlichen Irrfahrt und der Lügengeschichten an Kieslowskis *Dekalog: Drei* sowie in der geheimnisvollen und enigmatischen Struktur an Tarkovskijs transzendentalen Stil. Dieses wegweisende Werk blieb bei den Jurys ohne Anerkennung, schienen sie doch der ambitionierten Ästhetik (noch) nicht ganz zu trauen.

Gleich zwei Preise, nämlich den der FIPRESCI sowie jenen der ökumenischen Jury, erhielt der Däne Ruben Genz für seinen Film **Chinaman**. Das rührende Werk zeichnet sich aus durch eine lakonische Erzählweise und einen treffenden Bildwitz. Keld, ein wortkarger Klempner, wird nach 25-jähriger Ehe von seiner Frau verlassen. Und so verpflegt er sich nun einmal die Woche im nahen chinesischen Take away. Dabei lernt er dessen Besitzer und seine Familie kennen. Der tumbe Tor hilft bei Klempnerarbeiten und bietet Hand, die Schwester seines chinesischen Freundes zu heiraten. Für beide Partner bedeutet der Eheschluss einen praktischen Gewinn: Sie muss als Frau eines Einheimischen das Land nicht verlassen und er kann mit dem verabredeten Geld die Kosten der Scheidung bezahlen. Nach diesem Deal zieht die chinesische Frau in Kelds mittlerweile leere Wohnung ein. Über Gesten und Zuwendungen wächst eine fast stumme Verständigung zwischen den beiden Personen aus unterschiedlichen Kulturen. Die vorgetäuschte Zweckehe wandelt sich zu einem Ort des gegenseitigen Respekts, ja der Liebe. Doch noch bevor das kluge Märchen ins melodramatische happy end abdriftet, stirbt eine der Hauptfiguren an ihrem zu grossen Herz. Und so endet der Film augenzwinkernd mit Bildern von einer utopischen Liebe, die alle Grenzen, auch die der Kulturen und des Todes, überwindet.

What a Wonderful Place ist der Titel des israelischen Beitrages von Eyal Halfon. Der Ausspruch stammt von

einer thailändischen Prinzessin, die als Lichtgestalt erst in der letzten Einstellung auftaucht. In dem kleinen hässlichen Film über Dirnen, Zuhälter, Spieler und korrupte Polizisten wirkt der Auftritt der Prinzessin wie eine Farce. Und doch gehört es als Lichtblick zur Welt dieser gestrandeten Figuren, die sich im Kampf ums Überleben aneinander abstrampeln und sich gegenseitig verletzen. Denn trotz der Ausweglosigkeit der Geschichten scheint Rettung möglich, solange die kleinen Helden und Heldinnen selbst an einen Rest von Hoffnung und Würde zu glauben vermögen. In seiner menschenfreundlichen Art, die Dinge zu sehen, lässt Halfons Tragikomödie die schon fast absurde und verzweifelte Hoffnung der Figuren spürbar werden. Das Porträt der verlorenen Figuren verdichtet sich zur Parabel über die Erlösungsbedürftigkeit menschlicher Existenz. Die offizielle Jury bedachte den Film mit ihrem Spezialpreis und mit einer Auszeichnung für den Schauspieler Uri Gavrie

40th International Film Festival Karlovy Vary July 1-9, 2005

The Ecumenical Jury of the 40th Karlovy Vary IFF awards its prize to the film

Kinamand/Chinaman

by Henrik Ruben Genz (Denmark/China, 2005, 88 min.),

whose prosaic, everyday reality is the driving force behind a well-constructed story redolent in ecumenical, redemptive and liberating significance concerning the bridging of the divide between Danish and Chinese cultures. We were impressed with the film's emphasis of the vulnerability of the legal status of immigrants and the transformation of the main character, Keld, who transcends his own limitations and fulfils his obligation to a woman with whom he had initially entered into an inauthentic marriage but who takes on a duty of care and responsibility towards her that surpasses even her death in the performance of a Chinese burial ritual.

Members of the Jury : Margrit Frölich (Germany), Chris Deacy (United Kingdom), Matthias Loretan (Switzerland), Magali Van Reeth (France), Petr Siska (Czech Republic), Chairman of the Jury, and Jan Elias (Czech Republic)

40th Karlovy Vary International Film Festival by Ron Holloway

"Life Begins at Forty!" ran the trailer for this year's 40th Karlovy Vary International Film Festival (1-9 July 2005). But, as some asked, was this really the 40th anniversary? Since the festival was officially founded in the summer of 1946 – thus making it older than Cannes, founded in September of 1946 – then KVIFF should rightly be 59 years old, in contrast to the 58th anniversary celebrated by Cannes last May. There are two bumps in the road, however. First of all, the Czech event was programmed in the neighboring spa of

Marienbad for its first three years, not in Karlovy Vary at all. Secondly, beginning in 1958 and lasting until 1994, Karlovy Vary was forced by a FIAPF (International Federation of Film Producers Associations) recommendation to alternate annually with Moscow. This festival carousel went on until 1994, when both Karlovy and Moscow scheduled annual festivals in the summer a few weeks apart from each other.

Be that as it may, Karlovy Vary celebrated its 40th birthday in grand style. Shortly after festival director Jiri Bartoska and artistic director Eva Zaoralova welcomed an assembly of prominent guests – including both Czech President Vaclav Klaus and retired Czech President Vaclav Havel – the curtain was raised on a gigantic paper-maché birthday cake, upon which danced forty smiling little girls dressed as candles. A screen in the background flashed spots from previous festival trailers – before this year's trailer, produced by filmmaker David Ondricek, chronicled in leaps the progression over the years of a sassy baby to a burnt-out adult to a re-charged male on his 40th birthday.

The icing on the birthday cake was a warm welcome extended to three film personalities. Jiri Krejčík, a veteran Czech director, was honored with a screening of his *Vyssi princip* (A Higher Principle) (1960), a drama about courage and cowardice as experienced by a teacher in a provincial town shortly after the Second World War. Then the audience in the Great Hall with its 12,000 seats rose in unison to greet Robert Redford, honored with a retrospective, and Madeleine Albright, the first woman secretary of state who was born in Czechoslovakia. Redford, in turn, saluted the achievements of Vaclav Havel in the audience, praising his engagement and fighting spirit during the period of Neo-Stalinism, and thanked the festival for welcoming back George Roy Hill's *Butch Cassidy and the Sundance Kid* (1969), a film I personally viewed here in Karlovy Vary back in 1969 in the presence of actress Katherine Ross. Later, during the festival week, Liv Ullmann was also on hand for her retrospective as part of the tribute to "Nature and Landscape in Norwegian Cinema." Among other VIP guests were Sharon Stone and Viviane Reding, the European Commissioner for Information, Society and Media. And for those cineastes who never saw the masterpieces of the great Japanese animation director Kihachiro Kawamoto, whose work in puppet animation over the past three decades is equalled only by the Czech master Jiri Trnka.

Karlovy Vary, aka Karlsbad, is a favorite festival of many film professionals. Hotels and villas, national monuments and cure centers have all been restored, among them the splendid rococo Divadlo Theatre, built in 1886 and opened back then with a performance of Mozart's *The Wedding of Figaro*. Students and young cineastes from across the Czech Republic and Slovakia flock to this resort spa with backpacks, many of them sleeping in the park or under the stairs of the Hotel Thermal when it rains. With lines forming before the box

office as early as 7:00 in the morning, the only problem is making a decision as to the four films one is entitled to see with a Participation ID Pass, after which they are often given permission to sit on the floor at any one of the nine venues with 14 screens. The same long line forms again during the mid-afternoon hours before the computer stand. With 278 films programmed in 22 sections, in addition to daily music concerts, the "KVIFF" is a paradise for the cultural thirsty.

This year, three international juries were assembled at Karlovy Vary to judge the International Competition of Feature Films, the Documentary Competition, and the newly installed "East of the West" Competition of Films from Central and Eastern Europe. In the past, "East of the West" (thus named because in former socialist times Prague in the Eastern Bloc was further west on the map than Vienna in the Western Camp) was a Philip Morris showcase with a hefty purse award to whet the appetite. This time around, Philip Morris is still funding the award without its name directly attached to the purse. By coincidence, three of the main prizes in all three competitions were awarded to films from what was formerly known as "Eastern Europe."

Krzysztof Krauze's *Moj Nikifor* (My Nikifor) (Poland) was awarded the Crystal Globe, the festival's Grand Prix. Further, Krzysztof Krauze was awarded Best Director, while 80-year-old Krystyna Feldman in the title role was awarded Best Actress – a surprise decision, if you will, because this popular woman bit-player was chosen over a male actor to interpret the life-style of a legendary naive painter. As the true-life story goes, Epifan Drowniak, also known as Nikifor Krynicki, was discovered in 1960 by another painter, Marian Wlosinski, who took him in and became his benefactor. Although physically handicapped and mentally disabled as well, Nikifor could paint beautiful primitive paintings in water-colors, which he then sold to guests at the Krynice spa (thus his nick-name). When his paintings were exhibited in a Paris gallery next to those of Rousseau, another master of naive art, Nikifor became famous overnight as a painter with a pure vision and stylistic grace. He died in 1968 of tuberculosis. Asked why he had chosen Krystyna Feldman, Krzysztof Krauze gave a simple explanation: "Because she bears an uncanny resemblance to the real person."

A share of the First Prize in the Documentary Competition was awarded to Galina Adamovich's *Boza moj* (My God) (Belarus). This warming 20-minute portrait of Julite Karmaza shows how a humble elderly villager with an eternal smile on her face goes about mixing cement to create pious sculptures – Jesus, the Virgin Mary, the Way of the Cross – and then carry them off to decorate cemeteries, shrines, and crossroads. Indeed, the entire landscape along the Belarus border to Lithuania is adorned with her remarkable works of homemade religious expression.

Kirill Serebrennikov's *Ragin* (Russia) was awarded the "East of the West" Prize. Yet another adaptation of

Anton Chekhov's "Ward 6", the setting is a psychiatric clinic somewhere deep in the provinces at the beginning of the 20th century. Ragin, the head doctor at the clinic, is obsessed with questionable experiments to find ways to help his mentally afflicted patients – until gradually, as in the Chekhov short story, he himself goes mad. Andrei Guskov gives a strong performance of a man on the brink of insanity in this debut feature film by a stage director and documentary filmmaker. According to Kirill Serebrennikov in an interview, Ragin personifies several pseudo-intellectuals in socialist times who bluffed their way to fame and fortune – “a practice that unfortunately is common even today.”

Two historical themes in the main competition were standouts. In Marta Meszaros's *A temetetlen halott* (The Unburied Man) (Hungary) the last days of Imre Nagy are chronicled from a memoir written his daughter Erzsebet. Even today, no one knows exactly where the murdered Hungarian President and former Premier is buried. Following the suppression of the Hungarian Revolt in 1956, Imre Nagy (1896-1958) was transported to Romania with members of his family, where a secret show trial was conducted that led to his execution. Meszaros approaches the theme as though she is documenting a diary, offering little political commentary or critical analysis of events. The fate of Imre Nagy is interpreted by Polish actor Jan Nowicki, a favorite of Meszaros throughout her film career.

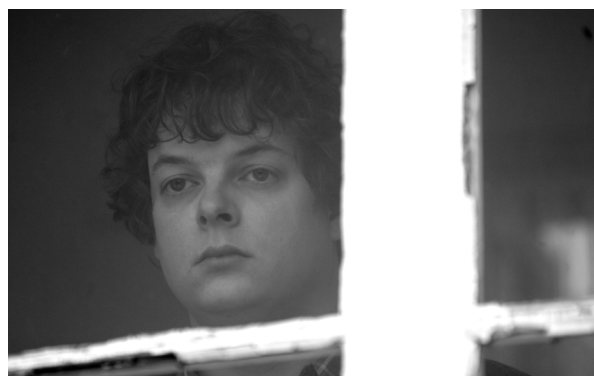
In Pavel Chukhrai's *Voditel dlja Very* (A Driver for Vera) (Russia) the fate of a fictional General Serov, a naval admiral, is narrated as though this is a true historical event, albeit with flourishes of melodrama to draw the viewer closer to the tragic elements in the story. The setting is Sevastopol in 1962, two years before the overthrow of Nikita Khrushchev that marked the end of the "Thaw." Knowing that he has enemies in government circles, who can resort to KGB methods without scruples, Serov wants to protect Vera, his pregnant handicapped daughter, from the same fate. So he turns to his driver, a young cadet yearning to win a place in the military academy in Moscow, and asks him to marry Vera with the promise of promotion. All is in vain – everyone loses, save for the new-born baby. Lensed by an outstanding cameraman, Igor Klebanov, the rugged Black Sea coast provides an apt backdrop for this historical drama of would-be winners and tragic losers. One might contend that in *Vera's Driver* Pavel Chukhrai is also paying his respects to his father, the legendary Grigory Chukhrai, whose *Ballada o soldate* (Ballad of a Soldier) (1959) and *Chistoye nebo* (Clear Skies) (1961) were highlights of the Khrushchev "Thaw" period. Both films were made in the same period of time explored by Pavel Chukhrai in *Vera's Driver*.

Locarno

58. Internationales Filmfestival Locarno 3.-13. August 2005

Die Ökumenische Jury in Locarno vergibt ihren **Preis**, der durch die Katholische und die Reformierte Kirche der Schweiz mit 20.000.- CHFr. zur Unterstützung des Verleihs des Films in der Schweiz dotiert ist, an den Film

LA NEUVAINÉ von Bernard Émond,
Kanada 2005.



Während viele religiöse Filme an ihren Bekehrungs-bemühungen oder an einer befremdlichen Frömmigkeit scheitern, gelingt es **LA NEUVAINÉ**, Glaubensgewissheit zu respektieren und gleichzeitig die Schwierigkeiten anzuerkennen, in einer säkularen Welt und im Schatten gewaltsamer Tragödien an Gott zu glauben. Ein junger Mann, der für seine sterbende Großmutter einen neuntägigen Gebetsritus vollzieht, trifft auf eine durch das Erlebnis sinnloser Gewalt traumatisierte Ärztin. Ihre Begegnung führt nicht zu Wundern oder einer Bekehrung, sondern zu Güte und erneuerter Hoffnung.

Die Ökumenische Jury vergibt eine **Lobende Erwähnung** an den Film

FRATRICIDE von Yilmaz Arslan,
Deutschland/Luxemburg/Frankreich 2005.

FRATRICIDE fordert zur Auseinandersetzung mit dem drängenden europäischen Flüchtlingsproblem heraus. Der Film spielt unter Kurden in Deutschland. Yilmaz Arslan verbindet die komplexe Geschichte zweier Brüder sowohl mit Szenen physischer Gewalt als auch mit dem anrührenden Bild freundschaftlicher Fürsorge. Sein Film ist eine Anklage gegen Rassismus und Ignoranz, aber auch ein Plädoyer für umfassende Menschlichkeit und Würde.

Mitglieder der Jury: Peter Malone (Australien), Randy Naylor (Großbritannien), Rose Pacatte (USA), Adela Peeva (Bulgarien), Ruben Rosello (Schweiz), Karsten Visarius (Deutschland, Präsident)

58. Filmfestival Locarno

Bericht von Charles Martig

Der Film „La Neuvaine“ des kanadischen Regisseurs Bernard Émond ist der Preisträger der Ökumenischen Jury am Filmfestival Locarno. Der Preis ist mit 20'000 Franken dotiert und an die Distribution des Films in der

Schweiz gebunden. Anlässlich des 50. Geburtstages von INTERFILM wurde Wim Wenders mit dem Spezialpreis der Ökumenischen Jury für sein Lebenswerk geehrt.

Die Jury hat „La Neuvaïne“ wegen der überzeugenden Darstellung von religiösen Fragestellungen ausgezeichnet: Die Geschichte handelt von der Ärztin Jeanne, die durch ein Ereignis sinnloser Gewalt stark traumatisiert ist. Sie flüchtet von zuhause weg in eine Flusslandschaft, in der Nähe der Wallfahrtskirche von Sainte-Anne-de-Beaupré. Dort trifft sie François, einen ruhigen jungen Mann, der zum neuntägigen Novenengebet gekommen ist, weil seine Grossmutter im Sterben liegt. Beide sind in ihrer Trauer allein. Durch die Begegnung entsteht etwas Neues, eine gegenseitige Empathie, die tief in persönliche Fragen des Glaubens eindringt. Jeanne kann sich dem naiven Glauben von François nicht vorbehaltlos öffnen, denn die Verletzungen sind zu gross. Doch erhält sie in der Begegnung mit François und seiner Grossmutter auf dem Sterbebett die Kraft, ihr Leben wieder in die Hand zu nehmen. Bernard Émond baut seine Geschichte sorgfältig auf, entwickelt die Charaktere und gibt Ihnen Raum in der Flusslandschaft von Québec. Das Gespräch zwischen den sehr unterschiedlichen religiösen Positionen der beiden Hauptfiguren gestaltet der Regisseur ausgesprochen glaubwürdig. Seine behutsame Inszenierung schafft Stimmungen, die miterleben lassen, was im Moment des Todes geschehen kann, wenn sich Menschen in ihrer religiösen und existentiellen Gestimmtheit begegnen.

Anspruchsvolle Filme in die Schweizer Kinos bringen

Der Preis ist zum zweiten Mal mit 20'000 Franken dotiert und an die Filmdistribution in der Schweiz gebunden. Das Preisgeld wird von den evangelisch-reformierten Kirchen und der römisch-katholischen Kirche der Schweiz zur Verfügung gestellt. Angesichts der Tatsache, dass viele Filme den Weg vom Filmfestival auf die Kinoleinwand oder in Fernsehen nicht finden, unterstützt der Preis vor allem Filme, die



Fratricide (Brudermord) von Yilmaz Arslan

durch ihr soziales oder politisches Engagement wenig Chancen zur Auswertung haben. Gerade ein Film wie

„La Neuvaïne“, der wenig Chancen auf eine kommerzielle Auswertung im Kino hat, braucht die Verleihförderung, um auch ausserhalb des Filmfestivals Locarno sein Publikum zu finden.

Zudem hat die Ökumenische Jury den deutschen Film „Fratricide“ mit einer besonderen Erwähnung ausgezeichnet. Der Beitrag aus Deutschland war sicherlich der mutigste und provokanteste Film im internationalen Wettbewerb, da er auf niemand Rücksicht nimmt und die Ereignisse mit teilweise schockierenden Bildern darstellt.

Wim Wenders anlässlich von 50 Jahre INTERFILM geehrt

Frühzeitig haben die kirchlichen Filmorganisationen INTERFILM und SIGNIS bei der Festivaldirektorin Irene Bignardi angeregt, den Regisseur und Ehrendoktor der Theologischen Fakultät der Universität Freiburg an das Filmfestival einzuladen. Anlässlich des 50. Geburtstages der internationalen evangelischen Filmorganisation INTERFILM erhielt Wim Wenders in Locarno den Spezialpreis der Ökumenischen Jury für sein Lebenswerk. Sein neuer Film „Don't Come Knocking“ wurde auf der Piazza Grande gezeigt. Wenn es so etwas wie die späte Verzweiflung des alternden Helden gibt, dann ist sie im neuen Film von Wim Wenders ironisch und vielschichtig umgesetzt. Sam Shephard schrieb das Drehbuch zum Film und spielt auch die Hauptrolle des Westernhelden Howard Spence, der mit seinem Pferd von den Dreharbeiten in Nevada flüchtet. Er kehrt als Sechzigjähriger – nach einem wilden Leben mit Sex, Drogen und Glücksspiel – in den Schoss seiner Mutter zurück. Diese offenbart ihm, dass er irgendwo in Montana ein Kind hat. Er macht sich auf, um die Spuren seines Lebens zu erforschen. Wim Wenders zeichnet die Hauptfigur als alten Haudegen mit weichem Kern. Der Übergang in ein neues Leben als Familienvater wird ihm nicht gelingen, denn die Verletzungen sind zu gross. Ein Gefühl der Trauer bleibt am Schluss zurück, und eine leise Hoffnung, dass dieser unmögliche Vater doch noch zu seinen Kindern finden möge.

58th International Film Festival Locarno August 3-13, 2005

The Ecumenical Jury in Locarno awards its **Prize**, which includes 20.000.- CHFr given by the Catholic Church and the Reformed Church in Switzerland to assist distribution of the film in Switzerland, to

LA NEUVAÏNE, directed by Bernard Émond,
Canada 2005

While many explicitly religious films fall short because of too earnest proselytising or alienating aspects of piety, LA NEUVAÏNE succeeds in presenting simple faith with respect, acknowledging how difficult it is to believe in God in a secular world and in the aftermath of tragedy. When a young man making a pilgrimage of prayer for his dying grandmother encounters a doctor

paralyzed by anguish, the interaction leads not to miracles or conversion but to kindness and deep possibilities for hope.

The Ecumenical Jury awards a **Commendation** to

FRATRICIDE by Yilmaz Arslan,
Germany/Luxemburg/France 2005.

FRATRICIDE provocatively confronts the burning European question of refugees. The setting is Germany, the people the Kurds. Yilmaz Arslan combines a complex plot about two brothers with scenes of visceral violence as well as a tender picture of caring friendship. His film is both an accusation against racism and neglect and a plea for common humanity and decency.

The members of the Ecumenical Jury Locarno 2005 (left to right): Peter Malone (Australia), Randy Naylor (United Kingdom), Rose Pacatte (USA), Adela Peeva (Bulgaria), Karsten Visarius (Germany, President), Ruben Rosello (Switzerland),



Montreal

Montreal International Film Festival August 26 - September 5, 2005

Der Preis der Ökumenischen Jury geht an den Film

Kamataki

Regie: Claude Gagnon, Kanada/Japan

KAMATAKI schildert den Weg eines jungen japanischen Kanadiers von Verzweiflung zu Lebensbejahung, zu der er durch die Weisheit seines japanischen Onkels findet. "Kamataki" bezieht sich auf den überlieferten Prozess des Brennens japanischer Keramik. Er dient als Metapher für die Schönheit, das Verständnis und die Liebe, die aus der Verschmelzung zweier Kulturen in innerer und äußerer Harmonie zu entstehen vermag.

Die Ökumenische Jury vergibt außerdem eine Lobende Erwähnung an den Film

Three Dollars

Regie: Robert Connolly, Australien

THREE DOLLARS ist die Geschichte eines australischen Chemikers, der nach der Entdeckung von Plänen, Häuser auf kontaminierten Grundstücken zu bauen, in ein ethisches Dilemma gerät. Der Film, der sich realistisch, gelegentlich auch humorvoll mit einer hochindividualisierten und korrupten Gesellschaft auseinandersetzt, zeigt die Integrität eines Mannes beim Widerstand gegen diese Pläne und seine unerwartete Unterstützung durch Menschen, die am Rande der Gesellschaft leben.



Claude Gagnon, der Gewinner des Ökumenischen Preises, mit den Mitgliedern der Jury (von links nach rechts): Thomas Kroll, Deutschland (Präsident), Denyse Muller, Frankreich, Claude Gagnon, Kristine Greenaway, Kanada, René Tessier, Kanada, Marjorie Hewitt Suchoki, USA und Peter Malone, Australien

Montreal International Film Festival August 26 - September 5, 2005

As chosen by the six members of the Ecumenical Jury, coming from Germany, Australia, Canada, France and the United States, the Ecumenical Award goes to

Kamataki

directed by Claude Gagnon, Canada/Japan

KAMATAKI portrays the journey of a young Japanese-Canadian from despair to affirmation of life through the wise teaching of his Japanese uncle. "Kamataki" refers to the ancient firing process of Japanese pottery. It serves as a metaphor for the beauty, wisdom and love achieved when two cultures come together in inner and outer harmony.

In addition, the Jury awards a commendation to the film

Three Dollars

directed by Robert Connolly, Australia

THREE DOLLARS is the story of an Australian chemical engineer confronted with an ethical dilemma when he discovers plans to build houses on contaminated land. The film, dealing realistically and sometimes humourously with a highly individualized and corrupt social system, shows a man's integrity as he opposes the plans and the support he receives unexpectedly from people living on the margins of society.

Leipzig

**48. Internationales Leipziger Festival für Dokumentar- und Animationsfilm
3.-9. September 2005**

Die Ökumenische Jury vergibt ihren Preis an den Film

L' Avenir (The Future) von Claudio Zulian (Spanien 2005)



Wie eine französische Kleinstadt durch den Verlust der ortsansässigen Arbeit stirbt, die Menschen aber weiterleben, zeigt der Schwarzweißfilm von Claudio Zulian. Streng komponiert in Bild und Ton verweist der kurze Film auf eine gegenwärtige gesellschaftspolitische Entwicklung. Vergangenheit, Gegenwart und Zukunft von Arbeit, innovativ erzählt, überzeugt die ökumenische Jury.

Die Ökumenische Jury beim Leipziger Filmfestival 2005, entsandt von INTERFILM und SIGNIS, bestand aus den Mitgliedern Daniel Kölliker (Schweiz), Johannes Horstmann, Christiane Thiel und Rita Weinert (Deutschland).

**48th International Leipzig Festival for Documentary and Animation Film
3-9 October 2005**

The Ecumenical Jury awards its Prize to the film

L' Avenir (The Future) by Claudio Zulian (Spain 2005).

The black and white film by Claudio Zulian illustrates how the life of people in a French small town continues, in spite of increasing difficulties due to the lack of sufficient local work. Strictly composed as regards pictures and sound, the short film refers to current socio-political developments. Past, present and future of work, narrated innovatively, convinced the Ecumenical Jury.

As members of the Ecumenical Jury at the Leipzig Film Festival 2005 SIGNIS and INTERFILM have chosen Daniel Kölliker (Switzerland), Johannes Horstmann, Christiane Thiel and Rita Weinert (Germany).

Kiev

**35th INTERNATIONAL FILM FESTIVAL
MOLODIST, KYIV
October 22-30, 2005**

Report by Jes Nysten

The Ecumenical Jury has not been participating in this festival since 2000, so we were of course very focused on the possible improvements of the festival. And there have been improvements. It was the 35th festival, and it was the first after the orange revolution, so it was important that this year's festival appeared as a manifestation of optimism and strength in spite of the fact that financial difficulties still remain.

The festival was opened by president Victor Yushchenko, the opening film being "Oliver Twist" by Roman Polanski who was present to be awarded by a special prize.

The films in the competition were divided in three categories: student films, short films and feature films. There were 22 student films, 22 short films, and 12 feature films. In general, the standard and quality of the films were high.

From the first meeting the jury decided to make sharp distinctions between the three categories. This festival – called "the Molodist film festival" (Young Film Festival) – is dedicated to newcomers and not established filmmakers, so we would pay special attention to the "student films". It was a pleasant surprise to observe that several films in all three categories were humorous and optimistic in spite of the difficult and heavy issues tackled in many of them.

Short film competition

Of the "Short films" we were particularly impressed by three films: first of all "*Kitchen*" by French director Alice Winocour. A very funny and intelligent tale about a young woman, who wants to cook lobsters for dinner, following a recipe which implies cutting lobsters up and dipping them in boiling oil while they are still alive. A real drama in the kitchen! The second was "*Just a smile*" by German director Eva Demmler about a shy pizza baker, who is very flattered, because a beautiful woman smiles at him through his window every time she passes by – only to find out one day to whom this smile is directed at! The third was "*Don't say a word*", a moving story about an immigrant in Australia, who is lucky to get a job as a hotel cleaner, but who uncovers a crime and realises that he is unable to do anything. It is directed by the Australian Marek Blaha.

Feature films

In the "Feature films" section our discussion concentrated on three films too. "*Accused*" an honest and well acted modern drama by Danish director Jacob Thue-

sen, tells about a father who is accused by his 14-year-old daughter for having here abused. And suddenly this ordinary family's life lies in ruins. The French-Belgian "*When The Tide Comes In*" is a tragi-comical story about a woman travelling around with her one-woman show "Sex and Crime" where she acts as a melancholy clown. And at the same time she is not able to find the person inside the clown. It could have been a banal and uninteresting film, but the acting and the funny approach to the story ends up to a very moving film. The film is made by Yolande Moreau and Gilles Porte. The third film was "*Fateless*" by Hungarian director Lajos Koltai based on a well-known Holocaust novel by Imre Kertesz. It is about an ordinary jewish boy living an ordinary life in Budapest in 1944. But one day he is arrested and deported to Auschwitz and later to Buchenwald. A shocking and realistic story about the twists and turns of fate, we follow his life in the camps and in Budapest after being rescued from extinction.

Student films

From the "Student films" we choose four as our favourites. The Polish film "*Melodrama*" by Filip Marczewski is a tale about a 14-year-old boy's erotic fascination with an elder sister, a strange friendship with a young girl, and a complicated relationship with the man his sister is going to marry. All the people are in search of warmth, tenderness, and above all, love. A funny film from Belgium directed by Matthieu Donck, rude but very clever, was "*The Turkey Shot*" about a desperate young man who needs a loan from his father. Being a homosexual he has to engage a young girlfriend to be his fiancé during a stay with his parents. There was also a brilliant German animated film, "*Subway Score*" by Alexander Isert. It is set in a crowded subway station full of ordinary passengers waiting for the train – and a dog! The dog is engrossed in a game of patience and doesn't want to be disturbed. So all of a sudden strange things happen! It is a very creative and innovative animation. The last student film we choose was "*Paired off*" from Brazil directed by Esmir Filho. As the title indicates we are following the feet that come and go through the little village accompanied by music from a violin. The shoemaker seeks the perfect pair for every person that visits his shop. Sometimes they wish new ones, sometimes they are just pleased with their own. A beautiful and musical tribute to joy and life.

The **Ecumenical Jury** awards its **Prize** to the film (from the "Student films")

Impar Par (Paired Off)
by Esmir Filho (Brazil 2005).

The Ecumenical Jury awards its Prize to this film about a young shoemaker, who tries to find the right pair of shoes for everybody. We regard this film to be a praise of beauty, of joy, of life. In our world of today – full of anger, pain and unhappiness – this humorous and well

made film has an important message: that life is a gift that we have to take care of. And a simple, intelligent and funny symbol: that everybody needs to have the right shoes to be able to walk safely around on this earth.

A **Commendation** was given to the film (from the "Feature films")

Sorstalansag (Fateless)
by Lajos Koltai (Hungary 2005)

By first impression a holocaust-film to follow others, "Fateless" opens a new aspect. It doesn't dwell in evil, stupidity and violence, but tells about a young man who has to cope with adult life after the horrible events. In his long speech at the end of the film he points out that what he sees around him in Budapest after he has returned, is the same kind of indifference as before he was deported. And that it was in the concentration camp that he learned something about self-esteem, about care for each other, about real humanity. Maybe it sounds absurd, but so it is.

The members of the ecumenical jury were: Dr. Otto Brabec (Czech Republic), Anatoly Tsymbal (Ukraine), Br. Vasyl Chudiyovych (Ukraine), Rev. Jes Nysten (Denmark).

Cottbus

15. FilmFestival Cottbus
Festival des osteuropäischen Films
8. – 12.11.2005

Preis der Ökumenischen Jury:

Von Grab zu Grab (Odgrobadagroba)
von Jan Cvitkovic, Slowenien/Kroatien 2005



Am Ende bleibt Pero stumm: Der Tod, mit dem er als Grabredner sein Geld verdient, wird im Lauf des Films zu einer unaussprechlichen Erfahrung. Mit viel Humor und langen, ausdrucksstarken Einstellungen entfaltet Jan Cvitkovic ein Netz von Beziehungen, die alle um das Thema Liebe und Tod kreisen. Ein slowenisches Dorf wird zum Mikrokosmos unter südlicher Sonne, in dem sich die komischen und abgründigen Aspekte der Vergänglichkeit miteinander verbinden. Verschiedene Modelle werden durchgespielt, das Rätsel „Tod“ zu erklären. Die Möglichkeit einer Erlösung schimmert auf.

Mitglieder der Jury: Florian Kröppel (Österreich), Angelika Obert (Präsidentin, Deutschland), Géza Tislér (Ungarn), Katharina Zeckau (Deutschland)

15th FilmFestival Cottbus
Festival of East European Cinema
November 8-12, 2005

Award of the Ecumenical Jury:

Gravehopping (Odgrobadagroba)
by Jan Cvitkovic, Slovenia/Croatia 2005

In the end, Pero falls into silence. Being a funeral orator, he earns his money through death – which becomes an experience one cannot speak about any longer in the course of the film. Humorous and with long, expressive shots director Jan Cvitkovic unfolds a network of connections all of which revolve around love and death. A Slovenian village turns out to be a microcosm under southern sun combining the funny and the cryptic elements of transitoriness. Different models are presented to explain the enigma of death, catching a glimpse of potential redemption.

Members of the jury. Florian Kroepfel (Austria), Angelika Obert (President, Germany), Géza Tislér (Hungary), Katharina Zeckau (Germany)

Lübeck

**47. Nordische Filmtage Lübeck 2005
3.-6. Nov. 2005**

Anlässlich der 47. Nordischen Filmtage vergibt die INTERFILM-Jury den mit 2.500 EUR dotierten Kirchlichen Filmpreis an:

Koti-ikävä / Homesick
Regie: Petri Kotwica (Finnland 2005)

Dem Debütfilm von Petri Kotwica gelingt es, durch seine eindrückliche Ästhetik und Dramaturgie mehr als ein individuelles Schicksal und eine Momentaufnahme von Gesellschaft darzustellen. *Homesick* ist ein Plädoyer voll von Hoffnung für eine menschliche Gesellschaft, die nach denen sieht, die oft übersehen werden – die Jugend.

Die Jury setzte sich zusammen aus: Dr. Julia Helmke, Pastorin, Haus kirchlicher Dienste Hannover und Lehrbeauftragte Universität Erlangen, Deutschland; Prof. Dr. Angelika Henschel, Hochschullehrerin, Fachbereich Sozialwesen der Universität Lüneburg, Deutschland; Jaan J. Leppik, Diakon der Orthodoxen Kirche Estlands und Journalist, Estland; Juha Rajamäki, Direktor des TV-Departements, Kommunikationszentrum der Evangelisch-Lutherischen Kirche Finnlands

**47th Nordic Film Days Luebeck
Nov. 3-6, 2005**

On the occasion of the 47th Nordic Film Days the INTERFILM Jury awards the Church Film Prize amounting to 2,500 EUR to:

Koti-ikävä / Homesick
by Petri Kotwica, Finland 2005



for the following reason:

Through its impressive aesthetics and dramaturgy Petri Kotwica's debut feature film succeeds in portraying more than just an individual fate and momentary image of society. *Homesick* is a plea full of hope for a humane society that looks after of those who are often overlooked: the young people.

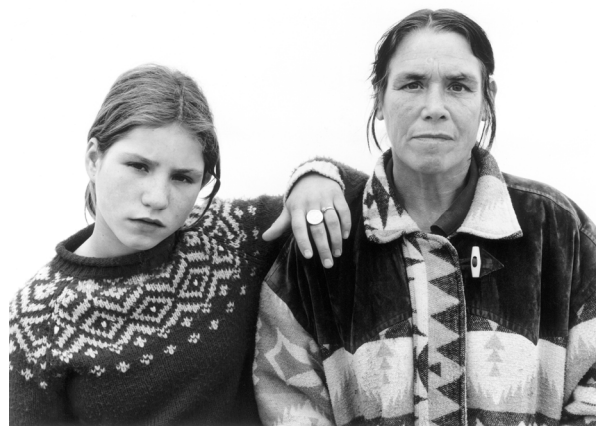
The Jury consisted of: Dr. Julia Helmke, Pastor, House of Ecclesiastical Services, Hanover, and lecturer at the University of Erlangen, Germany; Prof. Dr. Angelika Henschel, Lecturer in social sciences at the University of Lüneburg, Germany; Jaan J. Leppik, Deacon of the Orthodox Church of Estonia and journalist, Estonia; Juha Rajamäki, Head of TV department, Communications Centre of the Lutheran Church of Finland, Finland.

Mannheim-Heidelberg

**54. Internationales Filmfestival Mannheim-Heidelberg 2005
17. bis 26. November 2005**

Die Ökumenische Jury beim Filmfestival Mannheim-Heidelberg verleiht den *Ökumenischen Filmpreis* an

Pavee Lackeen / Wohnwagenleben / The Traveller Girl
Regie: Perry Ogden (Irland 2005)



Begründung der Jury: Der Film beschreibt authentisch die Lebenssituation einer kinderreichen irischen Familie, die am Stadtrand von Dublin in Wohnwagen lebt. Dabei gelingt es dem Regisseur, ohne falsche Hoffnung zu wecken, den Mut und die Lebenskraft seiner jungen Protagonistin zu zeigen.

Die Jury vergibt außerdem eine *Lobende Erwähnung* an den Film

Ryna / Ryna, das Mädchen
von Ruxandra Zenide (Rumänien/Schweiz 2005)

Begründung: Der Film über die Suche eines jungen Mädchens nach der eigenen Identität besticht durch seine einfühlsame und genaue Beobachtung der Seelenlandschaft seiner Protagonistin in ihrem Umfeld.

Mitglieder der Jury: Lothar Strüber (Präsident, Freiburg), David Fonjallaz (Bern), Manfred Koch (Bamberg), Bo Torp Pedersen (Kopenhagen), Kveta Samajova (Prag)

**54th International Film Festival Mannheim-Heidelberg
17-26 November, 2005**

The Ecumenical Jury at the 54th International Film Festival Mannheim-Heidelberg awards the film

Pavee Lackeen / The Traveller Girl
by Perry Ogden (Ireland 2005)

with the *Ecumenical Film Award*.

Motivation of the Jury: The film authentically describes the living conditions of a large Irish family living in a caravan on the outskirts of Dublin. The director's achievement lies in his portrayal of the courage and

vitality of the young protagonists without giving rise to false hopes.

In addition, the jury awards a *Commendation* to the film

Ryna

by Ruxandra Zenide (Romania/Switzerland 2005)

Motivation: The film about a young girl searching for her identity convinces through a sensitive and precise survey observation both of the protagonist's inner landscape and her surroundings.

Members of the Jury: Lothar Strüber (President, Freiburg), David Fonjallaz (Bern), Manfred Koch (Bamberg), Bo Torp Pedersen (Copenhagen), Kveta Samajova (Prague)



Jury President Lothar Strueber (right) and Perry Ogden at the Award Ceremony

Bratislava

**7. Internationales Filmfestival Bratislava
2.-10. Dezember 2005**

5. Ökumenischer Preis

Der Preis der Ökumenischen Jury ging an den Film

Šťestí (Die fünfte Jahreszeit heißt Glück)

von Bohdan Sláma, Tschechische Republik/Deutschland 2005

der Beziehungen und Alltagsereignisse realistisch zeichnet, die ein Leben ermöglichen, das die Hoffnung auf etwas wie Glück eröffnet.

Die Jury verlieh außerdem eine Lobende Erwähnung an den Film

Moartea domnului Lazarescu (Der Tod Herrn Lazarescus)

von Cristi Puiu, Rumänien 2005

der die Gefahren einer Bürokratisierung des Gesundheitswesens zeigt, aber auch die Macht des Widerstandes durch einen mutigen Einzelnen – eine Bild, das uns wohlvertraut ist.

Mitglieder der Jury waren Albert H. van den Heuvel (Niederlande), Nathalie Roncier (Frankreich) und Roman Tarina (Slowakei).

**7th International Film Festival Bratislava
December 2-10, 2005**

5th Ecumenical Award

The Award of the Ecumenical Jury went to the film

Šťestí (Something Like Happiness)

by Bohdan Sláma, Czech Republic/Germany 2005



which shows relations and events of everyday life realistically, able to create life with a place for something like happiness.

In addition, the Ecumenical Jury awarded a Special Mention to the film

Moartea domnului Lazarescu (The Death of Mr. Lazarescu)

by Cristi Puiu, Romania 2005

which shows the dangers of bureaucratization of health care system and the power of one courageous person to oppose it; an image very well known to each of us.

The members of the Ecumenical Jury were Albert H. van den Heuvel (The Netherlands), Nathalie Roncier (France), Roman Tarina (Slovakia).

A successful event

A personal report on the International Film Festival in Bratislava from December 2005, 2-10
by Albert van den Heuvel

The 7th Bratislava International Film Festival (2-10 December 2005) was a successful event. The Ecumenical Jury consisted of Nathalie Roncier (France), Roman Tarina (Slovakia) and Albert van den Heuvel (The Netherlands), which made for efficient and amicable relations. All decisions were unanimously taken and relations with other jurors (official and press) were friendly and content-oriented.

The programme itself - in the midst of a wealth of non-competition films - concentrated on 18 films that in my opinion were quite uneven in quality. The first days the jury even feared that no clear prize winning film would emerge. The festival organisers had decided - so we were told - to begin with the more difficult films and so they did.

We were confronted with a number of moody films in which violence was a recurrent theme, often crudely and cruelly presented. The somewhat boring despair of modern people was omnipresent: when one has seen one, one has seen all. In the Eastern European films much same gender sex (male) and even incest were treated in a way that gave the impression of subjecting the viewer to secular sermons often combined with actual or threatening violence.

A number of films began quite comically and lightly but hardened in the process, as if the makers did not dare to treat heavy questions with a certain lightness. Films with a comic beginning, slowly dropping towards a gloomy end, seldom convince. On the whole the treatment of nature was also disappointing. Life is threatened by forces somewhere out many films seem to say.

At the same time animals - and especially dogs! - played a prominent role as man's best friend. In film language prominent animals often serve to underline people's essential loneliness. The whole gives the impression that safety lies in close quarters, while great threats come from the outside, a view which is dominant in European thinking in general. Fighting and loving take place in small spaces.

Of course there are exceptions too: the remake of the Robinson Crusoe story *Vendredi ou un autre Jour* by Yvan Le Moine is a good example of a film in which nature plays an important role. In the Mongolian film, *The cave of the Yellow dog* by Byambasuren Davaa (maker of *The Weeping Camel*), nature is also present

in glorious colours. But these two films are exceptions for more than one reason.

But much of what we saw was misery. Zakareisvili's *Tbilisi - Tbilisi*, Argentina's *Gemini*, Rahmin Bharani's *Man Push Cart*, Ghasemi's *Written Of The Earth*, Amma Asante's *Way of Life* had little to offer besides gloom and sadness. Only the US film *Good night, good luck* by George Clooney was a straightforward positive movie about a heroic reporter fighting McCarthy bigotry and winning. It was well filmed in the style of the famous TV series *The Untouchables*: much black and white photography, the central character without family, fault or humour: American hagiography at its best.

Many films gave the impression of having been made for TV rather than the cinema, with more performance than acting, characters shown but not developed, large numbers of fleeting characters used in small parts, often reminding the viewers of those telenovellas designed to keep the audience glued to their seats rather than to look into their motives or characters.

In the Russian film *Garpastum* by Alexej German the pregnant historical moment between the tsarist and soviet era is filmed through the eyes of a few footballing friends and becomes more scenery than reality. The viewer has to decide whether the filmmaker wants us to believe that history is bunk or that the tsarist regime crumbled because the bourgeoisie did not perceive its historical decline.

The Grand Prix went to *The Cave of the Yellow Dog*, the Mongolian-German entry by Byambasuren Davas. Indeed a beautiful film about a nomadic family living in the open valleys of Mongolia whose six year old daughter, Nansal, finds a yellow dog in a cave and takes it home. Her father, fearing an alliance then or later between the dog and the dangerous wolves around threatening their tent and herd, orders her to take the dog back. The little girl keeps the dog hidden. When her father returns and the family starts to move again the dog is left behind, but after it protects the baby of the family against vultures it is, of course, taken in as the hero of the film.

The film is impeccably made: father, mother and children (and the dog!) show us their way of life very naturally. There are clever footnotes filmed to show the closeness of city life, the martyr way in which father and mother raise their three children. The character of the six year old daughter, faithful, caring and curious at the same time, is skilfully depicted. The Ecumenical Jury thought the film too paradisaical. It was a film about the past catering to melancholy and memory more than to modern life. We were glad that the main jury picked it up though.

The Press Award by Fipresci went (unanimously) to what many of us thought was the most intriguing film of the lot: *Everything is Illuminated* by Liev Schreiber, an American Jewish filmmaker, who has already played in 40 movies. His film had already won the Laterna

Magica Award in Venice. The film is an adaptation of Jonathan Safran Foer's book of the same title. In it a young American Jew goes back to the Ukraine to find a woman who saved his grandfather's life during the war between the Soviet Union and Germany. The story is moving enough but the film derives its beauty from the humour with which it is told.

The film is also difficult in a sense. It requires quite some knowledge of the Jewish religion to fully understand its story. In the end the old tourist guide revisits the village that was destroyed by the Germans and where there appears to be only one survivor. He is a Jew himself, a fact he had hidden all his life.

We did not give the Ecumenical prize to this film for two reasons: the end of the film shows a suicide which is hard to explain to any audience let alone a Christian one. The second reason was more convincing to me: the film requires too much knowledge of Jewish faith and practice. It is not a 'universal' film and, therefore, not suited to an international prize. But it is an intriguing film.

The Ecumenical Award went to another film, which was closer to the human condition, less spectacular but still carefully made. With *Something Like Happiness* (Stesti) Bohdan Slama made a film about people who live in a depressing building situated in a derelict industrial town. All kinds of people appear: an angelic girl who takes care of everybody even at the expense of her own happiness, a friend of hers who is a sympathetic loser, a drunken father, a disappointed mother, a very unstable neighbouring woman, a horrible macho shop manager... All the ingredients for a soap opera and yet it does not become one.

Slama succeeds in making a film in which through the misery there is always a shimmering of hope. It shows that people can survive if there is someone who lets the



law of love and care govern his or her life. There is real acting in the film and convincing camerawork. We were moved by it and that was more than we could say about most films.

We also gave a commendation to the Romanian film *The Death of Mr Lazarescu*, by Cristi Puiu. The film is about an older man living by himself who runs out of the pills necessary for his heart disease. He asks for a

doctor and after some dallying by his neighbours a friendly lady assistant of the health service comes to look after him. She decides he has to go to hospital, calls for an ambulance, and then begins what becomes a frightening odyssey. The healthcare bureaucracy sends him from hospital to hospital in the middle of the night while his condition gets worse all the time. If it had not been for the assistant nurse who remains at his side and accepts all the bullying of doctors and hospital nurses he would have died somewhere on the road.

The film is merciless on the deficiencies of the health-care system, but it also shows how the courage and human strength of one individual saves the values of community. The film is very long (and this time it matters less), is very well acted and was rightly given a prize at Cannes. It serves as a warning for bureaucratizing trends in vital services everywhere!

Saarbrücken

**27. Film Festival Max Ophüls Preis
Saarbrücken
23.-29. Januar 2006**

Die INTERFILM-Jury mit den Mitgliedern Eva Furrer-Haller (Schweiz), Isolde Specka (Deutschland), Michael Biniok (Deutschland) und Oliver Gross (Österreich) vergibt beim 27. Filmfestival Max Ophüls Preis Saarbrücken den von der Bacto Control GmbH Saarbrücken mit € 2'000 dotierten Preis an den Kurzfilm

„37 ohne Zwiebeln“
von André Erkau, Deutschland 2005

Begründung der Jury:

Leichtfüßig und visuell pointiert gelingt es dem Film, verloren gegangene Zusammenhänge des modernen Lebens am Thema „Zeit“ in den Blick zu nehmen und die Qualitäten des Klebenbleibens zu würdigen.

**27th Film Festival Max Ophuels Prize
Saarbrücken
January 23-29, 2006-02-07**

The INTERFILM-Jury with Eva Furrer-Haller (Switzerland), Isolde Specka (Germany), Michael Biniok (Germany) and Oliver Gross (Austria) has decided to give the INTERFILM Award, endowed with € 2000.- by Bacto Control GmbH Saarbruecken, to the short film

"37 ohne Zwiebeln" (37 without onions)
by André Erkau, Germany 2005

Motivation of the Jury:

Light-footedly and visually emphasized, the film succeeds in pointing out connections of modern life which have been lost, focussing on the theme of "Time". Thereby, it values the qualities of sticking.

Göteborg

**29. Internationales Filmfestival Göteborg
27. Januar - 6. Februar 2006**

Der Filmpreis der Schwedischen Kirche 2006 geht an

We shall overcome (Originaltitel: Drømmen; Der Traum)
von Niels Arden Oplev, Dänemark



Im fünften Jahr in Folge wird von Bischof Carl Axel Aurelius beim Göteborg Film Festival der **Filmpreis der Schwedischen Kirche** vergeben. Das Preisgeld von 50.000.- Kronen erhält einer der acht nordischen Filme, die die Festivalleitung für den Wettbewerb nominiert hatte.

Der Filmpreis der Kirche geht an einen Film von hohem künstlerischen Wert: er behandelt unter anderem soziale und existentielle Fragen und macht Gerechtigkeit sowohl in der Erzählung wie als Ausdrucksmoment zum Thema.

Regisseur Niels Arden Oplev hat bereits einige Spielfilme und Fernsehproduktionen gedreht, unter anderem mehrere TV-Serien wie „Die Mordkommission“, alle für das schwedische Fernsehen. Der Spielfilm *We shall overcome* ist eine Filmerzählung auf mehreren Ebenen um eine Hetzjagd, deren Opfer ein Junge wird. Wir sind in den späten 60er Jahren in der dänischen Provinz. Der psychisch kranke Vater des Jungen Frits verschwindet aus der Familie, mit der Folge, dass Frits sich in seiner neuen Schule verschließt und nicht wohl fühlt. Der Rektor, ein abgefeimter Sadist, der sich an seiner Unantastbarkeit berauscht, hat ihn als Hassobjekt auserwählt. Bei einem Zusammentreffen fühlt sich der Rektor provoziert, so dass er heftig am Ohr des Jungen zerrt. Die Misshandlung wird zum Wendepunkt für Frits, seine Familie und die Schule. Niemand wagt, gegen den Rektor vorzugehen, die Lehrer kuschen, die Eltern bagatellisieren und die Polizei weigert sich, eine Anzeige entgegen zu nehmen. Aber inspiriert von seinem Idol Martin Luther King setzt sich Frits gegen den tyrannischen Rektor zur Wehr.

Begründung der Jury: Ein Junge, in Schule und Erwachsenenwelt konfrontiert mit erstickenden Normen, hält gegen alle Erwartungen fest an seinem Glauben und seiner Wahrheit. Ohne zur simplen Identifikation einzuladen, weckt der Film Fragen, die um Gewalt und Menschenwürde, Zweifel und Zutrauen kreisen. In dieser vielschichtigen Erzählung um ein Kind, das zwischen Zwang, Schwäche und Gefühl für Gerechtigkeit schwankt, spiegelt sich die menschliche Winzigkeit - und Größe.

Die Jury bestand in diesem Jahr aus: Maaret Koskinen, Professor am Filmwissenschaftlichen Institut der Universität Stockholm, Árni Svanur Daniélsson, Reykjavik, Doktorand in systematischer Theologie und Mitglied der Forschungsgruppe Deus ex cinema, Lena Sjöstrand, Pfarrerin in Lund, künstlerische Leitung der Stiftung Kirchspiel Lund und Führungsmitglied im Kulturrat der Schwedischen Kirche

**29th Gothenburg International Film Festival
January 27 - February 6, 2006**

The Church of Sweden Film Award at the Gothenburg Film Festival 2006, endowed with 50.000 Swedish Crowns, was awarded to the Danish film

Drømmen (We Shall Overcome)
directed by Niels Arden Oplev

From the jury's motivation: A boy is confronted with a stifling set of values in school and as represented by the adults but sticks to his beliefs and his truth against all odds. Without employing simple identification as a dramatic tool, the film raises questions concerning violence and human dignity, about doubt and trust. In this multilayered story about a child, navigating between oppression, betrayal and a yearning for justice, man is reflected in all his insignificance and greatness.

This year's jury consisted of Maaret Koskinen (Sweden), Árni Svanur Daniélsson (Iceland) and Lena Sjöstrand (Sweden).

Berlin

**56. Internationale Filmfestspiele Berlin
9.2.-19.2.2006**

Preise der Ökumenischen Jury – Berlinale 2006

Die Ökumenische Jury der Berlinale verleiht Preise für Filme des Wettbewerbs, des Panoramas und des Forums des Internationalen Jungen Films der Berlinale. Die Preise des Panoramas und des Forums sind jeweils mit 2500.- € dotiert, gemeinsam vergeben von der Deutschen Bischofskonferenz und der Evangelischen Kirche in Deutschland.

Mitglieder der Jury: Jörg Herrmann (Deutschland), Milja Radovic (Serbien und Montenegro), Marius Sopterean (Rumänien), Christine Stark (Präsidentin der Jury, Schweiz), David Tlapec (USA), Reinhold Zwick (Deutschland)

Wettbewerb:

GRBAVICA

von Jasmila Zbanic (Österreich, Bosnien und Herzegowina, Deutschland 2005)



für seine einführende und vorurteilsfreie Erzählweise, für seine Darstellung von menschlicher Verletzbarkeit und der Kraft der Liebe, Hass und Gewalt zu überwinden, für seine sensible Darstellung der universalen Problematik der Versöhnung.

Der Film erzählt die Geschichte einer Frau, die in Sarajevo in der Zeit nach dem Krieg nicht nur mit den täglichen Überlebensproblemen, sondern vor allem mit den Traumata des Krieges zurechtkommen muss. Sie hat eine Tochter, die zunächst nicht weiß, dass ihr Vater ein serbischer Soldat ist, der ihre Mutter vergewaltigt hat.

Panorama:

KOMORNIK (Der Gerichtsvollzieher)
von Feliks Falk (Polen 2005)

für ein genaues Portrait des aktuellen politischen Wandels in Polen, das zugleich eine ethisch eindringliche Geschichte über die universale Problematik der Korruption erzählt. Für die hohe künstlerische Qualität der Darstellung von Gerechtigkeit und Menschenwürde.

Der Film erzählt die Geschichte vom Aufstieg und Fall des Gerichtsvollziehers Lucek Bohme, der im Namen des Gesetzes und ohne Rücksicht auf die jeweiligen Umstände das Eigentum von Schuldnern beschlagnahmt.

Forum:

CONVERSATIONS ON A SUNDAY AFTERNOON von Khalo Matabane (Südafrika 2005)

für eine formal gelungene und inhaltlich eindrucksvolle Dokumentation der Situation von Kriegsflüchtlings aus aller Welt, die in Johannesburg leben.

Der Regisseur zeigt einen Schriftsteller auf der Suche nach einer aus Somalia geflohenen Frau. Dabei begegnet er Kriegsflüchtlings aus aller Welt, deren Geschichten von der Gewalt des Krieges, aber auch von der Hoffnung auf Versöhnung zeugen.

Sehr Privates und hoch Politisches – ein Festivalbericht zur Berlinale 2006

Von Christine Stark

Vor einer Woche gingen die 56. Filmfestspiele Berlin zu Ende. Die Tagespresse gab sich – wie immer – von der Vergabe der Preise überrascht. In der Tat erstaunt, dass der heimliche Favorit unter Kritikerinnen und Cineasten, die leise Tragödie „Sehnsucht“ von Valeska Grisebach, leer ausging. Es war einer derjenigen Filme, die im Privaten angesiedelt sind: Ein glücklich verheirateter Mann verliebt sich in eine andere und wird in seinem bislang wohl geordneten Leben verunsichert. Die Fragilität von Glück und die Frage nach Beziehungs(un)fähigkeit standen nicht nur in diesem Wettbewerbsbeitrag im Zentrum. So befasste sich der wohl irritierendste Film, „Der freie Wille“ von Matthias Glasner, mit dem Leben eines Triebtäters.

Daneben war die Handlung vieler Filme in einem explizit politischen Bezugsrahmen verortet, allen voran bei dem streitbaren Beitrag „The Road to Guantanamo“ von Michael Winterbottom und Mat Whitecross. In einer Mischung aus Interviews mit Betroffenen und nachgestellten Szenen wird das Publikum mit menschenverachtenden Zuständen und Folterungen im US-Gefangenenlager auf Kuba konfrontiert. Der Film hat nicht nur auf der Berlinale heftige Diskussionen ausgelöst, sondern auch Echo in der UN-Debatte über die geforderte Schliessung von Guantanamo gefunden. Ob der Silberne Bär für die beste Regie angemessen ist, bleibt jedoch anzuzweifeln.

Das Ineinander von Politischem und Privaten fokussiert der Film „Grbavica“ von Jasmila Žbanić, der zugleich Pubertätsdrama und Studie einer labilen Nachkriegsgesellschaft ist: Eine allein erziehende Mutter im heutigen Sarajevo muss ihrer 12jährigen Tochter mitteilen, dass sie während des Krieges in einem serbischen Vergewaltigungslager gezeugt wurde. Bis in die Nebenfiguren hinein wird spürbar, wie das Private unausweichlich politisch ist, wenn einmal das Politische die private

Integrität anhaltend beschädigt hat. Die Leistung der jungen bosnischen Regisseurin und ihres Teams wurde nicht nur mit dem Preis der Ökumenischen Jury ausgezeichnet, sondern auch mit dem Goldenen Bären bedacht. Der Film ist bereits in seiner Entstehung an Versöhnungsarbeit auf dem Balkan interessiert und hat neben bosnischen auch serbische Künstlerinnen und Künstler eingebunden.

Auch in den beiden Sektionen „Panorama“ und „Forum“ stand die Auseinandersetzung mit politischen Fragen auf dem Programm. Die Ökumenische Jury vergibt hier zwei jeweils mit 2'500 Euro dotierte Preise. Mit „Komonrik“ von Feliks Falk würdigte sie eine im heutigen Polen angesiedelte Geschichte, in der ein Gerichtsvollzieher eine tief greifende Wandlung durchmachen muss. Ebenfalls zeichnete sie den semidokumentarischen Beitrag „Conversations on a Sunday Afternoon“ von Khalo Matabane aus, der seine Hauptfigur in Johannesburg mit Opfern wie auch Tätern verschiedener Bürgerkriege zusammenführt.

Bei all den schweren Filmen der Berlinale gelang mit der iranischen Komödie „Offside“ ein heiterer Abschluss, gleichwohl die Benachteiligung von Frauen in der muslimischen Gesellschaft im Zentrum steht: Mädchen dürfen nicht ins Stadion, und die Soldaten, die sie bewachen müssen, haben ihre liebe Not mit der resoluten Fußballbegeisterung. Die Komödie mit Tiefgang eröffnet einen Blick in den Iran, der Offenheit im Kleinen zeigt, ein hoffnungsvoller Film.

56th International Film Festival Berlin February 9-19, 2006

Awards of the Ecumenical Jury – Berlinale 2006

The Ecumenical Jury awards films of the Competition, the Panorama and the Forum section of the Berlinale. The awards of the Panorama and the Forum carry a prize money of 2500.- € each, donated jointly by the German Bishops' Conference and the Evangelical Church in Germany.

Competition:

GRBAVICA

by Jasmila Zbanic (Austria, Bosnia and Herzegovina, Germany 2005)

for its unique, measured approach and balanced, compassionate storytelling without judgement or manipulation; for its portrait of human vulnerability, and the power of love to triumph over hatred and violence, and for its gentle embrace of the universal theme of reconciliation.

The story is placed in post war Sarajevo where a woman is coping not just with the everyday struggles of life, but also with the traumas of war. She has a daughter who does not know the conditions in which she was born, nor that her father is a Serbian soldier who raped her mother in a prison.

Panorama:**KOMORNIK**

(The Collector) by Feliks Falk (Poland 2005)

For taking an accurate and dramatic portrayal of Poland's recent political transition and presenting it as a morality tale about corruption with universal impact; for a high artistic quality and for preserving justice, generosity and human dignity.



The plot of this feature covers a period of 48 hours and shows the rise and fall of the title character, Lucek Bohme, who in the name of the law, ruthlessly seizes property of individuals and institutions on account of their debts.

Forum:**CONVERSATIONS ON A SUNDAY AFTERNOON**

by Khalo Matabane (South Africa 2005)

For a well-structured, convincing and insightful documentary, that portrays the situation of refugees from all over the world, who are living in Johannesburg.

Matanabe accompanies a writer in search of a refugee from Somalia. On his way he meets refugees from all over the world, whose stories witness to the violence of war but also to the hope of reconciliation.



Members of the Jury (left to right): Reinhold Zwick (Germany), Milja Radovic (Serbia and Montenegro), Christine Stark (President of the Jury, Switzerland), David Tlapec (USA), Jörg Herrmann (Germany), Marius Sopterean (Romania).

56th Berlinale

Report by Ron Holloway, Berlin, 25 February 2006

With 160,000 tickets sold and an overall audience of circa 400,000, the 56th Berlinale (9-19 February 2006), the fifth under the aegis of Dieter Kosslick, will go down as the biggest, if not the best, in its festival history. Add to this the super success of the European Film Market (EFM) in the spacious Martin-Gropius-Bau – where 5,162 accredited participants representing 250 companies from 51 countries promoted over 650 films with 1100 screenings – and you have perhaps the largest turnout ever recorded at a film market. Of course, the rescheduling of the American Film Market (AFM) from spring to autumn had something to do with the big numbers at the EFM in Berlin. The only bumps in the festival road are still the unpredictable winter weather (not too uncomfortable this year, however) and the five-minute walk (with your winter coat on) from the Berlinale headquarters on Potsdamer Platz to the EFM in the Gropius-Bau when you happened to miss the shuttle bus.

Asked by the media as to the highlights of this year's Berlinale, Dieter Kosslick at first quipped: "We even had an entry from Bhutan, only the second film ever produced in this corner of the Himalayas!" He was referring to the Special Screening of Neten Chokling's *Milarepa*, a biopic about the poet-monk (1052-1135) who became one of Tibet's great spiritual leaders. On a serious note, he also confirmed that he felt no qualms inviting three films that dealt with the troubles in the Near East and the war in Iraq: Michael Winterbottom and Mat Whitecross's *The Road to Guantanamo* (UK) and Stephen Gaghan's *Syriana* (USA) in the Competition, and Roberto Benigni's *La tigre e la neve* (The Tiger and the Snow) (Italy) programmed as a Special Screening. Did this trio alone make the Berlinale a political festival? Not really, for there were other films in the Official Program of greater political depth and with more sociopolitical relevance. Since we are presently living in a time of crisis, film festivals can be an apt sounding-board in the public arena to pose questions and probe for answers.

From Afghanistan to Iraq

Three years ago, British director Michael Winterbottom was awarded the Golden Bear at the 2003 Berlinale for *In This World*, a film about Afghan refugees trying to make their way illegally to London. This year, he is back with *The Road to Guantanamo*, a barbed docu-drama about prison conditions in Guantanamo that reflects the pitfalls of the invasion of Afghanistan, but only on the surface. Based on actual events, Winterbottom and Whitecross recount the arrest in Afghanistan and deportation to Guantanamo of three British citizens of Pakistani background, youths who happened to be in the wrong place at the wrong time when the invasion of Afghanistan took place. Why the trio left a wedding party in Pakistan for a touring visit to Afghanistan is never adequately explained. Instead, the focus is en-

tirely on their two-year detention in Guantanamo, where their treatment by the guards is depicted as anything but pleasant. On the other hand, because they speak English, their avenues of defence and routes to release



were lighter than those of others still detained in the Cuban fortress without much hope of a fair trial in the foreseeable future. Although *The Road to Guantanamo* does not give any answers, it does nonetheless pose important questions on the consequences of a "war" currently conducted by the Bush administration. Michael Winterbottom and Mat Whitecross were awarded the Silver Bear for Best Direction at the Berlinale.

Stephen Gaghan's *Syriana* (USA), a George Clooney CIA-thriller, is written and directed by the same talented screenwriter who penned Steven Soderbergh's *Traffic* (2000), an indictment of drug trafficking in the USA. Thrillers usually help the viewer to decide which side to take, but not so in this case, for the oil business is as corrupt from the inside out as the CIA is from the outside in. There's also no reason to take anything serious in Roberto Benigni's *The Tiger and the Snow*, a comedy about a poet (Benigni himself) so madly in love with a poetess (Nicoletta Braschi, his wife) that he follows her all the way to Iraq amid the bombings – and, of course, falls into the hands of the Americans. This farce supposedly set in Iraq pales in importance when placed alongside the winner of the Amnesty International Award: Masoud Arif Salih and Hussein Hassan Ali's *Ünergiz biskivin* (Narcissus Blossom), an Iraqi-French coproduction filmed in the Kurd section of Iraq on the border to Iran. Programmed in the Panorama, *Narcissus Blossom* chronicles the efforts of the Peshmerga forces in their struggles to found an autonomous Kurdistan.

Bears for Debut Directors

No film at the Berlinale deserved the Golden Bear more than Jasmila Žbanić's *Grbavica* (Bosnia-Herzegovina/Croatia/ Austria/ Germany), a debut feature film by a 31-year-old writer-director-actress with but two prior short films to her name. Indeed, *Grbavica* is a searing film of social conscience, its thematic content alone making it by far the most politically relevant film seen at the Berlinale. Add to this the fact that *Grbavica*, a suburb of Sarajevo, is symbolic of the agony of Muslim

women raped by perpetrators of ethnic cleansing in the Balkans during the four-year siege (1992-95) of Sarajevo by Serb nationalists. According to Jasmila Žbanić at her press conference, and voiced again on the stage of the Berlinale Palast when she was handed the Golden Bear by jury president Charlotte Rampling, some 20,000 East-Bosnian women of Muslim belief – some 14 and 15 years of age – were repeatedly raped by paramilitary Serbs before they were exchanged as pregnant women for captured Serb soldiers. The shame of bearing an unwanted child after being raped by a Serb soldier is what lends *Grbavica* a gravity that begs description. Of equal importance to the appreciation of the film is the fact that the actress playing the afflicted Muslim mother of a 12-year-old daughter, who wants to know if her father had really died in the war, is the eminent Serb stage-and-screen actress Mirjana Karanovic, who during the siege stood tall in Belgrade against the ethnic cleansing policies fostered by Yugoslav President Slobodan Milosovic. "Other criminals are still at large," said Jasmila Žbanić at her press conference. "Radko Mladic and Radovan Karadzic are responsible for the deaths of 100,000 civilians, in addition to the expulsion of millions from their homes, and we cannot look forward into the future until they are brought to justice." *Grbavica* also won the Ecumenical Prize and the Peace Film Award at the Berlinale.

A pair of Bears, the Silver Bear-Grand Jury Prize and the Golden (Little) Bear for Best Feature Film, were handed to a surprised Danish debutante, Pernille Fischer Christensen, for her delightful comedy-of-manners *En Soap* (A Soap) (Denmark/Sweden). This low-budget tale of love and pain pairs a sensitive woman who has left an arrogant husband and a transvestite who is waiting for her sex-exchange operation. As the story unfolds in neatly stacked comic sex-episodes, a fragile, then ardent relationship develops between two outsiders, Charlotte (Trina Dyrholm) and Veronica (David Dencik), the upstairs-downstairs neighbors in a highrise. As Charlotte's partners pass through her bedroom on a swinging-door regularity, Veronica is forced to sell her talents to make ends meet when she doesn't get enough sewing jobs. If that sounds rather weird, then take a close look at the title: *A Soap* is a real-life edition of the regular airing of the transvestite's favorite soap on television.

German Film Splurge

Thanks to the finesse and foresight of Dieter Kosslick, no less than 55 German entries – features, documentaries, shorts – could be seen in all sections at the festival. Indeed, never before have so many German films been programmed at the Berlinale, not to mention extra market screenings and archival classics booked for the Retrospective titled "Traumfrauen – Film Stars of the Fifties." Booked for the Competition were four entries: Hans-Christian Schmid's *Requiem*, Oskar Roehler's *Elementarteilchen* (The Elementary Particles), Matthias

Glasner's *Der freie Wille* (The Free Will), and Valeska Griesbach debut feature *Sehnsucht* (Longing) – and the quartet produced a trio of acting awards. The Silver Bear for Best Actress was awarded to Sandra Hüller for her performance in *Requiem* as a young epileptic, a bright and eager student at Tübingen University, whose penchant for hearing voices is misinterpreted as possession by the devil. Based on an actual incident that occurred in an isolated Catholic community at the beginning of the 1970s, *Requiem* unfortunately rarely strays from the human drama at hand – an epileptic suffering as much under the hard hand of an unloving mother as her devotion to Mary and the Saints abetted by a strict religious upbringing. Since the “requiem” in the title refers indirectly to an exorcism that never actually takes place in the film, save for a few initial and unresolved encounters with a self-proclaimed “Man of God,” what conclusions, if any, are to be drawn from Schmid's directorial vision? Nevertheless, what a role for a talented young actress!

Moritz Bleibtreu was awarded the Silver Bear for Best Actor in Oskar Roehler's *The Elementary Particles*. Adapted from French writer Michel Houellebecq's outrageous novel about elementary sex as explored by fumbling, introverted half-brothers, Moritz Bleibtreu's Bruno is an incurably eros-obsessed teacher, while Christian Ulmen's straight-laced Michael works at an “artificial procreation research institute.” As good as Bleibtreu is as the puzzled dreamer, it's Martina Gedeck as the partner willing to fulfill his sexual obsessions that steals the show. Jürgen Vogel – actor, co-author and co-producer of Matthias Glasner's *The Free Will* – was awarded the Silver Bear for Individual Artistic Contribution. He plays a rapist who has just been released from a long prison term for repeated rape offenses, a role that demands constant screen presence for nearly three hours. Much can be said for the slow pace of the film, for rape shown in real time can be a ghastly and unnerving affair. However, it's the presence of Swiss actress Sabine Timoteo as the young vulnerable woman in the rapist's life that lends the film its final moment of credibility.

Asian Reflections

An Iranian comedy stood out above all the other Asian entries at the Berlinale. Awarded a share of the runner-up Silver Bear-Grand Jury Prize, Jafar Panahi's *Offside* prompted howls of laughter from a delighted audience. The scene is a soccer game at overcrowded Azadi Stadium in Teheran, where Iran is battling Bahrain in a key match to qualify for the World Cup this summer in Germany. Here, six plucky Iranian girls, mostly rabid soccer fans, are using their wits and helpful disguises to enter the stadium as boys with caps, garb, pennants, and painted faces. One even dons a soldier's uniform, an indiscretion that could easily lead to family disgrace and a jail sentence. The girls never get to see the game – instead, they are placed “offside”

in a pen under the guard of a friendly soldier who wants to watch the game as badly as they do. The rest is an ongoing dialogue between the girls and the guards about the whys and wherefores for forbidding women to enter a soccer stadium in the first place. To Jafar Panahi's credit, each of the non-actors (one of the guards, I was told, speaks a jumbled Farsi with a heavy Azeri accent) is a windfall to this amusing tale on non-sequiturs as it unfolds. For, as Jafar Panahi has so aptly demonstrated in past films, particularly in *The White Balloon* (1995), illogical answers to logical questions can bring tears of laughter.



Fribourg

**20. Internationales Filmfestival Fribourg
12.-19. März 2006**

PREIS DER ÖKUMENISCHEN JURY

Der von den beiden kirchlichen Hilfswerken «Fastenopfer» und «Brot für alle» zu gleichen Teilen gestiftete Preis von CHF 5000 geht an einen Film, der am besten die Kriterien widerspiegelt, welche für die beiden Organisationen in ihrer Zusammenarbeit Nord-Süd massgebend sind.

Die Oekumenische Jury am 20. Internationalen Filmfestival Fribourg, bestehend aus

Nicoletta Mani, Schweiz (Präsidentin), Stéphanie Knauss, Österreich, Peter Meier-Apolloni, Schweiz, Pierre Nambot, Frankreich

vergibt ihren Preis an den Film

Be with me
von Eric Khoo, Singapur 2005

Anhand persönlicher und ergreifender Porträts entdecken wir verschiedene Arten, der Isolation zu entrinnen. Auf ihrer Suche nach Liebe und Solidarität lassen die Filmfiguren verschiedene Kommunikationsmittel zum Zug kommen. Die taube und blinde Frau ist eines der Beispiele für Mut und Hoffnung. Die Handlung des Films wahrt den Figuren gegenüber stets grossen Respekt.

**20th Fribourg International Film Festival
March 12-19, 2006**

ECUMENICAL JURY AWARD

The award, consisting of CHF 5000, is conferred jointly by two institutions working in development cooperation, «Action de Carême» and «Pain pour le Prochain», to the director whose film reflects best the working criteria of the two institutions in the field of North-South cooperation.

The members of the Ecumenical Jury of the 20th Fribourg International Film Festival were: Nicoletta Mani, Switzerland, president of the jury, Stéphanie Knauss, Austria, Peter Meier-Apolloni, Switzerland, Pierre Nambot, France

The Award goes to

Be With Me
by Eric Khoo, Singapour

In very personal and moving portraits, the film presents different ways of escaping isolation. In their search for love and solidarity, the characters use various means of communication. The deaf and blind woman is but one example of courage and hope. All this is developed with great respect for the characters.

Nyon

**Filmfestival Visions du Réel Nyon 2006
24.-30. April 2006**

PREISE DER INTERRELIGIOESEN JURY

Mit dem Ziel, einen Beitrag zum Dialog zwischen den Religionen zu leisten, ermöglichten die Katholische Kirche in der Schweiz und die John Templeton Stiftung (USA) 2005 im Sinne eines Pilotprojekts am Filmfestival Visions du Réel in Nyon am Genfersee den Aufbau einer interreligiösen Jury, die auch die Mitarbeit von jüdischen und muslimischen Mitgliedern ermöglicht. Die internationale Filmkultur, die am Festival Visions du Réel gezeigt wird, stellt eine ausgezeichnete Plattform dar für den Dialog zwischen verschiedenen religiösen Kulturen und Werthaltungen.

Der Jurypreis für einen Film aus dem Wettbewerb ist mit einer Summe von CHF 5'000 verbunden, gestiftet von der Katholischen Kirche Schweiz und der John Templeton-Stiftung. Ausserdem vergibt die Jury einen mit weiteren CHF 5'000 dotierten John Templeton-Spezialpreis an einen aus dem ganze Programm ausgewählten Film über Wissenschaft und Religion, der mit einer Folgeveranstaltung in der Schweiz verbunden ist, an welcher der ausgezeichnete Film zur Diskussion gestellt wird.

Die 12. Ausgabe des Festivals „Visions du Réel“ fand vom 24.-30. April statt. Die vom Katholischen Medien dienst in Zusammenarbeit mit den Jurykoordinatoren von SIGNIS und INTERFILM/John Templeton-Stiftung benannten Mitglieder für die zweite Interreligiöse Jury umfasste als Vorsitzenden Charles Martig, Geschäftsführer und Filmbeauftragter des Katholischen Medien dienstes Zürich (Schweiz); Lic.phil Saïda Keller-Mes sahli Zürich (Tunesien/Schweiz); Rev. Robin E.Gurney, Beds, (England); Dr. Julia Helmke, Hannover (Deutschland).

Die Interreligiöse Jury vergab ihren von der Katholi schen Kirche Schweiz und der John Templeton Stiftung mit CHF 5'000 dotierten Preis an den Wettbewerbsfilm

VOICES OF BAM
von Aliona van der Horst und Maasja Ooms,
Niederlande/Iran 2005

mit der Begründung: Nachrichtenkameras sind schnell ausgeschaltet. „Voices of Bam bringt nachdrücklich ins Gedächtnis, dass und wie Naturkatastrophen zerstörtes Leben zurücklassen, das es wieder aufzubauen gilt. Schwierige Entscheidungen sind zu treffen, der Frage nach Gott kann nicht ausgewichen werden. Körperliche und ethische Anforderungen sind zu bewältigen, Ver luste zu beklagen und zu erinnern, damit Leben weiter gehen kann. Der Film der holländischen Regisseurin beeindruckte die Jury besonders durch die künstlerische Verwendung von Photographie und Stimme, die dazu beiträgt, eine lebendige Erinnerung an die Toten zu gewährleisten.

Die Interreligiöse Jury vergab ihren mit CHF 5'000 dotierten John Templeton-Spezialpreis für einen Film über Wissenschaft und Religion an einen Film aus der Sektion „Tendenzen“:

Unser täglich Brot
von Nikolaus Geyrhalter, Österreich 2005

Der Film führt uns den modernen Einsatz technologischer Methoden der wirtschaftlichen Herstellung unserer Nahrungsmittel vor. Er konfrontiert uns mit der Ausbeutung der Schöpfung uns mit unserem Verhältnis zur Erde und zu ihren Ressourcen. Ausschliesslich mit Bildern eröffnet der Film die Möglichkeit einer endlosen Auseinandersetzung mit der industriellen Anwendung von wissenschaftlichem Fortschritt, mit unserem verlorenen Paradies und dem Bedürfnis nach unserem täglichen Brot.

**Film Festival Visions du Réel Nyon 2006
April 24-30, 2006**

AWARDS OF THE INTERRELIGIOUS JURY

For the 2nd time an Interreligious Jury was present at the 12th International Film Festival *Visions du Réel* from April 24-30, 2006 in Nyon (Switzerland), supported by the Catholic Church in Switzerland and the John Templeton Foundation (USA). This festival *Visions du Réel* is an excellent platform for dialogue and debate between members of different religions coming from various cultural backgrounds.

Members of the jury were Charles Martig, Zurich (Switzerland), Saïda Keller-Messahli, Zurich (Tunisia/Switzerland), Robin E. Gurney, Beds (United Kingdom), Julia Helmke, Hannover (Germany), all nominated by the international film- and mediaassociations INTERFILM and SIGNIS.

The Interreligious Jury awarded its Prize, endowed with CHF 5'000 by the Catholic Church in Switzerland and the John Templeton Foundation, to the film in competition

VOICES OF BAM

by Aliona van der Horst et Maasja Ooms, The Netherlands/Iran 2005

for reminding us, that after the news cameras have gone, natural disasters leave behind shattered lives to rebuild, difficult questions about God, and decisions to be made, physical and ethical tasks to endure, and losses to be mourned and remembered, as life goes on. The film impressed the jury by its artistic use of photos and voices which bring the dead back to us.

The Interreligious Jury awarded its **Special John Templeton Prize** for a film on Science and Religion, endowed with CHF 5'000 by the John Templeton Foundation, to the film in the section "Tendances"

OUR DAILY BREAD/UNSER TÄGLICH BROT

de Nikolaus Geyrhalter, Autriche 2005

Showing the advanced use of technology to produce foodstuffs economically, this film brings us face to face with the exploitation of Creation and our relationship to the earth and its resources. Using images alone, the film opens up the possibility of an unending dialogue related to the industrial use of scientific progress, a lost paradise, and the need for our daily bread.

Oberhausen

**52. Internationale Kurzfilmtage
Oberhausen 2006
4.-9. Mai 2006**

PREISE DER OEKUMENISCHEN JURY

Die Oekumenische Jury bei den 52. Internationalen Kurzfilmtagen Oberhausen (4.-9. Mai 2006)

in der Besetzung:

Trudie Joras, Tübingen, Michael Müller, Paderborn, Christian Murer, Urdorf, Schweiz, Raymond Olsen, Højbjerg, Dänemark, Eberhard Streier, Essen (Vorsitzender)

verleiht den **Preis der Ökumenischen Jury**, dotiert mit 1500 €, an den Film

Me First

von William Owusu, Kenia 2005

Ein Mann reflektiert einfühlsam seine zerbrochene Beziehung, überwindet empathisch seine Selbstzweifel und geht schließlich seinen Weg. Beeindruckend ist dabei die Übertragung seiner Befindlichkeit in die Bildsprache. Nicht zuletzt hat der Film auch darin eine besondere Qualität, dass er ein Bild aus Afrika vermittelt, das wenig bekannt ist.

Eine **Lobende Erwähnung** geht an den Film

Civil Status

von Alina Rudnitskaya, Russland 2005



In einer Behörde fängt die Regisseurin menschliche Reaktionen bei Lebensereignissen wie Hochzeit, Scheidung, Geburt und Tod ein. Gestik und Mimik der Beteiligten durchbrechen nicht nur den bürokratischen Rahmen, sondern auch den dokumentarischen Charakter des Films. Gefühle beugen sich nicht dem Verwaltungsapparat.

Eine weitere **Lobende Erwähnung** erhält der Film

A Moment of Love

von James Lee, Malaysia 2005

„A Moment of Love“ ist ein Film über eine zerbrechende Partnerbeziehung, der dem Publikum viel Raum gibt, sich in die Gedanken der Protagonisten einzufühlen. In ausdrucksvollen Bildern und mit wenigen Dialogen hält er die Zuschauer in Bann, ohne eine endgültige Lösung vorzugeben.

**52nd International Short Film Festival
Oberhausen
(May 4-9, 2006)**

AWARDS OF THE ECUMENICAL JURY

The Ecumenical Jury at the 52nd International Short Film Festival Oberhausen with the members

Trudie Joras, Tübingen, Michael Müller, Paderborn, Christian Murer, Urdorf, Switzerland, Raymond Olsen, Højbjerg, Denmark, Eberhard Streier, Essen (President))

gives the Ecumenical Award, endowed with a prize money of 1500.- €, to the film

Me First

by William Owusu, Kenya 2005

A man, after sensitively reflecting his broken love relationship and overcoming his self-doubt, finally finds a new way of life. The film succeeds in translating emotions in the language of images. In particular, it presents an image of Africa which is hardly known.

In addition, the jury awards two Commendations

- to the film

Civil Status

by Alina Rudnitskaya, Russia 2005

Observing a bureaucratic institution, the film captures human reactions on turning points of life, such as marriage, divorce, birth and death. Gestures and facial expression of the characters transcend not only the bureaucratic procedure but also the documentary framework of the film. Emotions do not submit to the administrative machinery.

- and to the film

A Moment of Love

by James Lee, Malaysia 2005

"A Moment of Love" is a film about a fragile love leaving much space for the audience to empathize with the reflections of the characters. Expressive images and little dialogue add to captivate the spectator's emotions without offering a final solution.

Cannes

**59. Internationales Filmfestival Cannes 2006
17.-28. Mai 2006**

PREISE DER ÖKUMENISCHEN JURY 2006

Preis

BABEL

von Alejandro González IÑÁRRITU
(Mexico)



Unsere Welt beruht auf einer Kommunikation, die universell, umfassend und unmittelbar zu sein scheint. Aber in Wirklichkeit handelt es sich dabei um eine Illusion, die Vorurteile, Angst und Einsamkeit gegenüber dem „Anderen“ (Personen, Kulturen, Völkern, Geschlechtern, Generationen..) nährt. „Babel“ zeigt, dass eine wirkliche Beziehung nur dann möglich ist, wenn man darauf verzichtet, alles meistern zu wollen und sich gegenseitig mit seinen Stärken und Schwächen anerkennt.

Lobende Erwähnung (für einen Film der Sektion Un Certain Regard)

Z ODZYSKU

von Slavomir FABICKI
(Polen)

Die Geschichte des Films spielt in einer Gesellschaft, in der Geld und Gewalt eine unwiderstehliche Anziehungskraft ausüben. Sie zeigt, dass das Glück sich nicht auf diese Weise finden lässt. Als der Held am Ende ausser seiner Würde alles verloren hat, findet er den Mut, sein Leben aufs Spiel zu setzen, um die wiederzufinden, die ihn lieben.

Die Ökumenische Jury 2006: Jos Horemans (Belgien), Präsident, Waltraud Verlaguet (Frankreich), Anita Uzulniece (Lettland), Stefan Foerner (Deutschland), Michel Kubler (Frankreich), Gianna Urizio (Italien)

59th International Film Festival Cannes 2006 May 17-28, 2006

ECUMENICAL JURY AWARDS 2006

Ecumenical Award

BABEL

by Alejandro González IÑÁRRITU
(Mexico)

Our world relies on a seemingly global, immediate and comprehensive form of communication. But this is merely an illusion that breeds isolation, stereotype and fear of the « other » (person, culture, community, generation, gender,...). Babel shows that a true relationship can only be achieved by renouncing the control of everything in order to embrace one another's strengths and weaknesses.

Commendation (for a film of the Un Certain Regard section)

Z ODZYSKU (Retrieval)

by Slawomir FABICKI
(Poland)



Z Odzysku shows that in a society where the power of money and violence seems to act as an irresistible attraction, happiness can only be achieved by other means. In the end, the hero, having lost everything but his dignity, finds the courage to risk his own life to find the ones that love him.

The 2006 Ecumenical Jury: Jos Horemans (Belgium), President, Waltraud Verlaquet (France), Anita Uzulniece (Latvia), Stefan Foerner (Germany), Michel Kubler (France), Gianna Urizio (Italy)

Festival de Cannes 2006

Report by Ron Holloway, Berlin, 20 June 2006

Gilles Jacob Looks to the Future

The 59th Festival de Cannes (17-28 May 2006) was already preparing for its 60th birthday party in 2007. That's the impression I got during an all-embracing and far-ranging conversation with Gilles Jacob, festival President and close observer of ongoing events on the Côte d'Azur since 1964, back when he covered the scene as a French journalist from Paris. When I asked him where he housed all the guests and participants at this year's festival, he replied bluntly: "We don't!" Adding with a smile: "To fit everyone under the skirt of Cannes during the festival, we would require 10,000

more rooms. That means four times more than what we already have!" Yet, instead of musing over the possibility of reducing the size of the Cannes festival in the future, Gilles Jacob talked about expanding its scope even further. "Right now, we need another screening facility with circa 800 seats." Then, without me asking why, he added: "We have so many films to show. There's no other option. I've already talked to the government here in Cannes."

That's also when the festival president warmed to his favorite theme and underscored in his quiet way the reasons why Cannes is the greatest film showcase on the face of the earth. "Just look at the record," he stated with a smile. "Anyone can see what's happened here over the years." Glancing back over my own shoulder, I noted how he took a two-competition-films-a-day-festival (with a day off for a picnic in the woods) and retooled it into a dozen showcases of quality world cinema. How over nearly three decades as *délégué général* he had engineered the growth of a dozen innovations. How he molded a closely knit team into a smooth running organization to oversee thousands of productions annually around the globe. At the core of team are Thierry Frémaux (*délégué artistique*), Christian Jeune (documentation), Christine Aimé (press), the Jacob sons Laurent and Didier, to name just the key people he personally confides in.

Cannes is a labyrinth that few can really navigate well. Ask even veteran journalists to name the sections, and they tend to get lost even with the official program in their hands. No one even has the time to visit them all: Un Certain Regard, Courts Métrages, Cinéfondation, Cannes Classics, Tous les Cinémas du Monde, L'Atelier du Festival (to support projects by young talent), Les Leçons (this year's lessons: actress Gena Rowlands, film composers Alexandre Desplat and Jacques Audiard, director Sydney Pollack), Exposition (Sergei Eisenstein's erotic drawings), Cinéma de la Plage (Beach Projections), and La Journée de l'Europe (European Day for Cultural Ministers). All these, in addition to a gigantic *Marché du Film* with its village of white showtents stretching down the Croisette.

When I asked Gilles Jacob about his dream project – the construction of a Cannes Film Museum and whether it would be ready for the 60th anniversary festival – he countered with a glint in his eye: "It all depends on the architects. First, the money has to be raised. Then, of course, the project has to be opened to a competition – we want the best architect to design the museum. Only after all that can we start with the building itself." If all goes well, enthused Jacob, "the Cannes Film Museum will be an all-year-around attraction on the Côte d'Azur."

Preview of Cannes Attractions

The guessing game for the competition entries at the 59th Festival de Cannes was unofficially launched in mid February, when Thierry Frémaux, the *délégué*

artistique (artistic director), paid an unexpected visit to the Berlinale and went on record with an offside comment to inquiring journalists. "Last year, you saw a classic lineup of festival entries," he said. "This year, you can expect some surprises." A week later, when I phoned Frémaux at his Paris office as to what sort of "surprises" might be in the making, he countered with a heartfelt opinion that "balance is very important" – meaning that the art of the cinema can be found just about anywhere in the world today. For that matter, "balance" in the official program is the same rule of thumb followed over the past three decades by Gilles Jacob, formerly the festival's artistic director and now its president. So we are back to square one and had to wait until April 20, when the official Cannes press conference was scheduled.

At that time, the only absolutely certain entry in the official program was the opening night slot reserved for Ron Howard's *The Da Vinci Code*, starring Tom Hanks and Audrey Tautou. As much a Parisian event as it was a Hollywood thriller based on Dan Brown's bestseller, *The Da Vinci Code* is set partially in the Louvre and stars the same Audrey Tautou of *Amélie of Montmartre*, one of biggest box office hits in contemporary French cinema. Further, the American release of *The Da Vinci Code* had been purposely held back until after the Cannes gala screening on the hunch that the film would surely benefit from the festival brouhaha. This, and the publicity generated by the recent translation of a discovered apocryphal text, the Gnostic Gospel of Judas. Why? Because Gnosticism of the third century is one of the red threads running through both the book and the film, although its presence helped little to unravel the mysteries of the Da Vinci Code. In fact, Cannes critics were never so unanimous in voting the film a flop. No matter. Reports have it that the film grossed \$ 77 million over the first weekend in the United States and Canada alone. That, too, must be a Cannes record. American producers will be swarming to get another blockbuster into the 60th Festival de Cannes in 2007.

I Love Paris – 20 x 5

Adding to the francophile flavor of the festival, it was decided early on that the Un Certain Regard section would open with an omnibus collection titled *Paris, je t'aime* – a so-called "love anthology" with 20 episodes of five minutes each set in all of the city's 20 districts. The potpourri was codirected by 20 diverse *auteurs*, among them Joel and Ethan Coen, Gus Van Sant, Alexander Payne, Wes Craven, Walter Salles, Olivier Assayas, Gérard Depardieu, Gurinder Chadha, and Tom Tykwer. The producers of *Paris, I Love You* are none other than Claudie Ossard and Emmanuel Benbihy, who brought *Amélie* to the screen. Apparently, the idea was to duplicate the red carpet festivities of opening night by laying out a *blue carpet* on the steps leading up to the Salle Debussy when the Un Certain Re-

gard section opened on the night after *The Da Vinci Code*. Of course, the list of stars who showed for the *Paris, je t'aime* gala – among them, Juliette Binoche and Fanny Ardant – was enough to choke traffic half-way down the Croisette. Narrating a love story in just five minutes is quite a trick, to say the least. The best episode struck paydirt on the comic side. In Joel and Ethan Coen's *Tuileries* the setting is the Tuileries metro station in the 1st arrondissement, with Steve Buscemi (a Coen regular) as the wet-eared American in Paris.

Visit to Versailles

Seldom have Cannes veterans been so right in predicting in advance the core of the Cannes competition. New films by Sofia Coppola, Pedro Almodóvar, Nuri Beilge Ceylan, Nanni Moretti, Aki Kaurismäki, Alejandro Gonzalez Iñárritu, and Ken Loach were on practically everyone's list. Of course, it was not difficult to imagine that Sofia Coppola's *Marie-Antoinette* would indeed bypass Venice to premiere at Cannes instead. Shot on location at Versailles, *Marie-Antoinette* was a natural for Cannes window-dressing. A stylized story of the Austrian teenaged queen and her dull-witted consort, Louis XVI, it stars Kirsten Dunst – the same thesp who played 14-year-old Lux in *The Virgin Suicides* (1999), Sofia Coppola's first feature film. Booed at the press screening, *Marie-Antoinette*, by all accounts a stunning costume drama, still received a half-dozen *à la folie* (sheer madness) palms on the *Le Français* daily voting chart.

The international jury, however, was not impressed: Sofia Coppola went home empty-handed. Perhaps because nothing of any social or political consequence happens in *Marie-Antoinette* save for the funny, fanatic, fumbling efforts of the coquettish queen to bed the feeble-minded king and eventually produce a *dauphin*. Come the *déluge*, the pair apparently don't have a clue as to what is going on around them. *Marie-Antoinette*'s historic line, "Let them eat cake," thrown in the face of starving peasants, rings as hollow as the film itself. Still, this must be the first instance in film history that *Marie-Antoinette* is depicted as a naive innocent instead of an uncaring monarch oblivious to the even the evils in her own court. No French director, to my knowledge, has dared to tell her story.

Golden Palm for Ken Loach

The International Jury was full of surprises. Not that anyone would expect anything else by a jury headed by maverick Chinese/Hongkong director Wong Kar-wei. His choice as jury president can be considered a surprise as well. The biggest surprise was registered on the face of British director Ken Loach, who had to be flown back to Cannes for the awards night. This being his eighth run for the Palms, he honestly stated that he didn't expect to win, particularly since *The Wind That Shakes the Barley* was positioned at the front of the festival on the very first day of the competition. "All I can

say is that the film is not just about the conflict between brothers during the Irish rebellion,” Loach said in an interview. “It’s also about the war in Iraq.” Maybe so, but his comparison between Ireland in 1920 and Iraq in 2005 does seem a bit far fetched. Indeed, the film’s political and social relevance can be found elsewhere.



The fact that *The Wind That Shakes the Barley* is a British director’s view of Black and Tan brutality in a Ireland seeking its independence and about to lose its way in a bloody civil war, that makes for engrossing cinema – and reason enough to win the Golden Palm.

Oldtimers at Cannes, it should be added, rejoiced at the jury decision. I myself happen to be on hand back in 1970, when Ken Loach’s *Kes* was presented in the Week of the Critics at Cannes to the collective approval by the writing press. That story of a shy boy in the poverty-stricken Midlands whose only friend is a wild falcon, a kestrel he had captured and trained, set the tone for a new realism in British cinema. Two years ago, at the 57th Cannes festival, Ken Loach was awarded an honorary citation by Interfilm and Signis, the church institutions in charge of the Ecumenical Jury, for his longtime service on behalf of the disadvantaged and the downtrodden.

Fate of a Favorite

At the awards gala television cameras caught disappointment written all over the face of Spanish director Pedro Almodóvar. Positioned towards the front of the competition, Almodóvar’s *Volver* (*Return*) was one of the frontrunners from the start. The story of an apparently deceased mother returning to set matters straight with her two daughters and granddaughter, this warm comedy on the melodramatic side was applauded for 20 minutes at the premiere and brought tears to the eyes of actress Penelope Cruz. Pedro Almodóvar, awarded the Palm for Best Screenplay, voiced an eternal truth when he said after the awards ceremony that “to be the odds-on favorite at the beginning of the festival is bad luck – this is the second time it’s happened to me.” He was referring to the defeat suffered in 1999, when his *Todo sobre me madre* (*All About My Mother*) was hailed by critics as one of the highlights of the season.

Now, on the second time around, and after opening the 2004 Cannes festival with the personal *La mala educa-*

ción (*Bad Education*), Pedro Almodóvar visibly ached to finally win the Golden Palm. Instead, he had to be satisfied with a runnerup screenplay citation, while Penélope Cruz and the *femme leads* in *Return* for collectively received the Palm for Best Actress. Why *all* six actresses in *Volver* should be equally honored with a Palm, particularly since Penélope Cruz alone merited the standing ovation at the premiere, might be attributed to a moment of fleeting largesse on the part of some jury members. But when that same virus attacked again, and all five actors in Rachid Bouchareb’s *Indigènes* (*Days of Glory*) (France / Morocco / Belgium) were collectively awarded the Palm for Best Actor, then acting performances at this year’s Cannes festival appeared to have been decided by a roll of the dice.

War Stories

Rachid Bouchareb’s *Indigènes* (*Days of Glory* – aka *Native Born*) (France / Morocco / Algeria / Belgium), for the most part a plodding war film, was nevertheless regarded as a long overdue salute to Arab soldiers from Algeria and Morocco who had fought in the French army for the liberation of France in the Second World War without receiving just recognition. Scenes of contempt for black soldiers by French army superiors add to the poignancy of the film. One might say that this is a French answer to Steven Spielberg’s *Saving Private Ryan* (1998), for the theme in general is sacrifice and pride in a job well done. In an interview Bouchareb himself took pride in noting that his own grandfather had fought on the side of the French during the First World War.

Bruno Dumont’s *Flandres* (France), awarded the runnerup Grand Prix, tells a numbing tale of war atrocities inflicted on the African population by lads from poverty-stricken Flandres. Recruited by the French Foreign Legion, they are simply sent off to war. Since neither a time nor a place are readily defined, *Flandres* comes across as a metaphoric statement on the senseless logic on modern-day warfare, in which raw recruits on a patrol can readily lose their humanity and resort to rape and pillage. The scene might just as well be Iraq as the desert of North Africa.

Political Statements

Based on a true story, Israel Adrián Caetano’s *Crónica de un fuga* (*Chronicle of an Escape*) (Argentina) is the first Argentine film about the country’s so-called “dirty war” (1976-83). Only recently are the facts known about the disappearance of an estimated 30,000 citizens, who were rounded up, imprisoned, tortured, and killed by “task groups” commissioned by the Argentine military government. Often, the arrests were just arbitrary choices, as in the case of the soccer goalkeeper Claudio Tamburrini (Rodrigo de la Sema), kidnapped in Buenos Aires in 1977. Together with three other prisoners, Claudio survives mental and physical torture until their escape is made possible during a thunderstorm.

Although You Ye's *Summer Palace* (China/France) (a Chinese title was not listed in the Cannes catalogue) covers Chinese history from 1987 to 2001, the key sequence focuses on the Beijing student uprising on Tiananmen Square in May of 1989 (a event, by the way, that was followed closely on TV by Cannes participants). To Lou Ye's credit, this is the first time that the Tiananmen Square incident has appeared in a Chinese film, albeit as background footage and narrative material. The primary theme of *Summer Palace*, set mostly in the dormitories of Beijing University, is sexual freedom with political confrontation with the authorities thrown in on the side. In fact, there is so much open sex in the film that Lou Ye confirmed in an interview that he plans to cut the film considerably to meet current Chinese censorship standards. Whether the film's political message will survive the cuts is another question.

Auteur Cinéma

Some Italian critics felt that Nanni Moretti's *Il Caimano* (*The Caiman*) (Italy/France), a light comedy about Italian Media Mogul cum Prime Minister Silvio Berlusconi, had been inspired by Michael Moore's *Fahrenheit 9/11* (USA), the Bush-basher that bagged the Golden Palm in 2004. Released in Italy just before the elections, *Il Caimano* did well at the box office and seems to profit even from Berlusconi's subsequent showdown with Romano Prodi over a "stolen election." At Cannes, however, the film hardly caused a ripple. Conceived as a film-within-a-film, the title referring to an anti-Berlusconi screenplay handed to a reluctant but needy producer, *The Caiman* only catches fire when on-camera TV footage of the bumbling prime minister hits the screen to enliven a plodding narrative.

Finland's cult director Aki Kaurismäki, whose international reputation rises with each passing festival, presented the third film in his trilogy on the plight of the working man in Helsinki. The series was launched in Cannes a decade ago when *Kauas pilvet karkaavat* (*Drifting Clouds*) (1996), a statement on the unemployed, was awarded at Cannes (Kati Outinen, a Kaurismäki regular, was awarded the Palm for Best Actress). Then, in 2002, Cannes invited his *Mies vailla menneisyyttä* (*The Man Without a Past*), a poignant tale about the homeless as experienced by an amnesia victim. Now, in *Laitakaupungin Valot* (*Lights in the Dusk*), a story of betrayal and loneliness, the film ends on a pessimistic note of sacrifice – and ultimately despair that the innocent will always be exploited by the powers that be. Aki's familiar ensemble faces are missing from *Lights in the Dusk*, which may be the reason that the film drew mild applause at the press screening.

Another closing film in an *auteur* trilogy was eagerly awaited at Cannes. *Babel*, a biting tale of noncommunication set in three continents, is Alejandro González Iñárritu's third (and apparently last) collaboration with

talented screenwriter Guillermo Arriaga, who also collaborated at last year's Cannes festival with American actor-director Tommy Lee Jones on awarded *Three Burials of Melquiades Estrada* (2005). The writer-director pair's good fortune began at Cannes six years ago when their *Amores Perros* (*Love's a Bitch*) (Mexico, 2000), a multi-layered tale constructed around a street accident, took the Week of the Critics by storm. It was followed by the equally praised *21 Grams* (USA, 2003), an interwoven story of love and guilt forged



around a transplanted heart. In *Babel* children play a key role in this overlapping and over-stretched chronicle of stumbling word-play misunderstandings between cultures that leaves inevitably to tragedy. Why in the first place the American pair, played by Brad Pitt and Cate Blanchett, are on a tourist bus somewhere in the Moroccan desert is never really explained. And the time gaps in the film, too, don't seem to interlock the way they should over the two-hours-plus narrative line. Still, Alejandro González Iñárritu well deserved the Palm for Best Director (and the Award of the Ecumenical Jury).

Another front runner for Cannes laurels was Turkish director Nuri Bilge Ceylan's *İklimler* (*Climates*). As the title hints, *Climates* is shot in intersecting episodes against the changing seasons of blistering summer, rainy autumn, and frosty winter. Only spring is missing, although Bahar – Turkish for "spring" – just happens to be the name of the female protagonist. The plodding, excruciating tale of a relationship slowly falling apart confirms that Nuri Bilge Ceylan is one of the most thought-provoking directors working in cinema today. An acclaimed master at probing the loneliness of the soul, Ceylan blends powerful imagery with sparse dialogue in this personal tales of a lost chance and a fatal decision. *Climates* stars Nuri Bilge Ceylan himself as the university professor Isa (Turkish for "Jesus"), his wife Ebru Ceylan as his loving but wounded girlfriend Bahar. Ceylan has often been compared with Bergman, Bresson, Antonioni, and Tarkovsky. However, when I interviewed him last year at the Cinefan festival in New Delhi about his *Uzak* (*Distant*), awarded the runnerup Grand Prix at the 2003 Cannes festival, he only wanted to talk about the cinema of Andrei Tarkovsky.

Unfortunately, Nuri Bilge Ceylan's *Climates* was completely overlooked by the international jury at Cannes. But it did receive the FIPRESCI (International Critics) Award. It deserved the Golden Palm.

Texte/Artikel

Special Award / Sonderpreis der Ökumenischen Jury für Wim Wenders, Locarno 2005

LAUDATIO AUF DEN PREISTRÄGER

Sehr geehrter Wim Wenders,

die Ökumenische Jury beim Filmfestival Locarno 2005 verleiht Ihnen einen Sonderpreis in Anerkennung Ihres herausragenden Beitrags zur Kunst des Films. Der Preis wird vergeben aus Anlass des 50jährigen Bestehens der Internationalen kirchlichen Filmorganisation INTERFILM. Gemeinsam mit der Katholischen Weltorganisation für Kommunikation SIGNIS entsendet INTERFILM die Ökumenischen Juries in Locarno und anderen Festivals. Als Jurypräsident habe ich die Ehre, Ihnen die Laudatio zur Preisverleihung vorzutragen und Ihnen im Anschluss den Preis in Form einer Urkunde und einer Plakette zu überreichen.

Walter Benjamin, der deutsche Philosoph und Kritiker, der bis zu seinem Tode ein Engelsbild mit sich trug – den "Angelus Novus" von Paul Klee – hat in den dreißiger Jahren dem Film die Fähigkeit abgesprochen, die Aura von Menschen und Dingen zum Vorschein zu bringen. Er meinte sogar, dass das Kino die Aura zerstört. Er hat damit im Gegenteil die Aufmerksamkeit dafür geschärft, dass der Film eine ganz eigene Aura, eine physisch nicht fassbare Qualität der Wahrnehmung hervorzubringen vermag. In den Bildern der alten Kunst hat man sie bei Gelegenheit als Nimbus, als Heiligenschein, oder auch durch Flügel verdeutlicht. Die Licht- und Zeitkunst Film, so sehr sie an technische Apparaturen, an Industrie und Ökonomie gebunden ist, hat dennoch ein nicht minder immaterielles Wesen. Die Hybris des Machens und Könnens hat diesen immateriellen Kern der Filmkunst immer wieder verdunkelt. Ihr Werk, sehr verehrter Wim Wenders, ist seit seinen Anfängen dieser Aura des Films auf der Spur: zuerst in der Auseinandersetzung mit Bild- und Erzählformeln des klassischen, vor allem amerikanischen Kinos, in der Verbindung mit Musik und Literatur, später immer eigenständiger und freier. So sind Ihnen auch Engel nicht fremd, wie sie in "Der Himmel über Berlin" und anderswo auftauchen. Sie selbst haben einmal von einem besonderen Orts-Sinn gesprochen, den ein Filmemacher benötigt, einem Sinn, der zugleich Statthalter einer Beziehung zu den Dingen, zur Geschichte, zu sich selbst und anderen ist. Man kann von daher das Besondere Ihres Werks als eine sphärische Kunst, als Kunst der Sphären-Wahrnehmung charakterisieren – was wiederum nichts anderes als ein weiterer Übersetzungsversuch des Wortes Aura ist.

Diese Kunst ist nicht einfach zu haben, erst recht nicht in der Filmindustrie. Sie selbst gehört zum Prozess der Moderne, für deren Verluste Ihre Filme ein genaues Gespür verraten: Beziehungs- und Vertrauensverlust,

Liebesverlust, Selbstverlust. Die Figuren Ihrer Filme sind immer wieder von einer tiefen Einsamkeit gezeichnet, die manchmal bis zu einem narzisstischen Weltverlust führt. Dennoch erzählen Ihre Filme von der Suche nach neuen, anderen Erfahrungen, die das Band mit der Welt wieder herzustellen und die Verluste zu heilen vermögen – wenn es denn glückt, sogar wieder lieben zu lernen.

Die Bilder ihrer Filme, die dem Gefundenen und Geschenkten den Vorzug vor dem Gewollten und Gemachten geben, sind den Erzählungen und Figuren oft voraus. Sie wissen stets, dass sie ein Sehen sind, in dem der Sehende selbst enthalten ist. Die Bilder ihrer Filme widersetzen sich einer Bilderproduktion ohne Subjekt, das heißt auch: ohne Verantwortung. Kaum ein Filmregisseur der Gegenwart hat so nachdrücklich über die Verantwortung des Bildermachens nachgedacht, über das, was Bilder mit uns und aus uns machen. Ihre Filme, die sich oft – wie "Der Stand der Dinge" – mit dem Filmemachen, dem Kino, dem Sehen und den Bildermaschinen auseinandersetzen, ziehen daraus die Konsequenz. Sie sind Zeugnis einer sowohl ästhetischen wie moralischen Sensibilität – einer zum Nachdenken anstiftenden, bestürzenden, irritierenden, beglückenden und tröstenden künstlerischen Sensibilität und Verantwortung. Darin ist Ihnen die Arbeit der kirchlichen Filmorganisationen zuinnerst verbunden. Ich freue mich sehr, Ihnen – im Vorfeld Ihres sechzigsten Geburtstags – den Sonderpreis der Ökumenischen Jury überreichen zu dürfen, und wünsche Ihnen den Segen Gottes.

Für die Ökumenische Jury beim Filmfestival von Locarno 2005, berufen von SIGNIS und INTERFILM,

Karsten Visarius, Jurypräsident

Locarno, den 6. August 2005



Wim Wenders und Karsten Visarius bei der Preisverleihung

**Special Award of the Ecumenical Jury
to Wim Wenders, Locarno 2005**

EULOGY TO THE AWARD-WINNER

Dear Wim Wenders,

The Ecumenical Jury at the Locarno film festival 2005 presents you with a special award, honouring your extraordinary contribution to the art of film. This special award is presented on the occasion of the 50th anniversary of the international church film organisation INTERFILM. INTERFILM, in cooperation with the Catholic world organisation for communication SIGNIS, sends the ecumenical juries to Locarno and other festivals. Being the president of the jury, it is my honour to deliver the eulogy and to present you with your award in the form of a certificate and a plaque afterwards.

In the thirties, Walter Benjamin, the German philosopher and critic, who till his death carried with him a picture of an angel – the “Angelus Novus” by Paul Klee – denied films the ability to bring forward the aura of people and things. He even said that the cinema destroys this aura. But contrarily to his assertion, he thus sharpened the senses for the fact that film is able to produce its own, a physically not tangible quality of perception. In the images of old art, it was sometimes shown as a nimbus, a halo, or as wings. Film, being the art of light and time, is no less of an immaterial nature, even if it may be bound to technical equipment, to industry and economy. The hybrid of creation and skills has darkened this immaterial core of the art of film over and over again. Your work, dear Wim Wenders, has been tracing this aura of film since its beginnings: first in the examination of images and narrations of the classical, and especially the American film, in connection with music and literature, later more independently and more freely. Thus, angels as they appear in “Wings of Desire” and other films, are no strangers to you. You yourself talked about a special sense for the essence of places that a film-maker needs, a sense that is an equivalent for a relationship to things, to history, to itself and to others, all at the same time. That is why the speciality of your work can be characterised as a spherical art, an art of the perception of spheres – which is nothing else but another attempt to translate the word “aura”.

This art is not easily had, certainly not in the film industry. It belongs to the process of modernity, the losses of which your films show a precise feeling for: the loss of relationships and trust, of love and of the self. Your film’s characters are again and again shaped by a deep loneliness that often leads to a narcissist loss of the world. Still, your films tell about a search for new, other experiences that can recreate the link to the world and heal the losses – should there be a success even in learning to love again.

The images of your films that prefer the found and the given to the wanted and created, often hold the lead over the stories and the characters. They always know that they represent a seeing that includes the seer

him/herself. The images of your films oppose a production of images without subject, this also means: without responsibility. Hardly any other director has thought so profoundly about the responsibilities of image-making, about what images can do to and with us. Your films that often deal with film-making, cinema, seeing and the image machinery – like “The State of Things” – , draw the conclusions from these reflections. They are evidence for an aesthetic as well as a moral sensibility – an artistic sensibility and responsibility that make one think, fill with consternation, confuse, make happy and give comfort. This is where the work of the church film organisations and yours are essentially linked. I am very happy to present you with the Special Award of the Ecumenical Jury. May God’s blessing be with you.

For the Ecumenical Jury at the Locarno Film Festival 2005, called by SIGNIS and INTERFILM,

Karsten Visarius, President of the Jury

Locarno, 6th August 2005

**The Whitehead Film Festival, Claremont,
CA/USA**

SPEECH AT OPENING NIGHT RECEPTION,
JANUARY 11, 2006

by Kristine Greenaway, INTERFILM North America

It is a pleasure to be with you here at the opening night reception for this festival in warm, sunny California where there are flowers in bloom. When I left Montreal yesterday, there were two feet of snow on the ground and sub-zero temperatures!

I love films. Obviously so do you, as you have traveled from throughout the USA to participate in this film festival and seminar. Because of our shared love of film, we are about to embark together on a four-day voyage into worlds beyond this room and beyond our home communities.

I use the word “voyage” rather than trip quite intentionally. The word “trip” implies something we do routinely. We’ll say, “I’m just going to make a quick trip to the grocery store, dear.” But the word “voyage” carries with it some of the mystery and sense of the unknown that accompanied the start of expeditions in the 15th and 16th centuries when Europeans deliberately set out to cross the frontiers between the world they knew and what lay beyond. This four-day film voyage on which we are now embarked is guaranteed to take us beyond what is known to us. At some point we are also likely to find ourselves looking at films about our home countries that will make the familiar seem like new and uncharted territory as well.

As we know from other experiences of travel into unknown places, it is always easier when we have knowl-

edgeable guides with us. So it is reassuring that Marjorie Suchocki and James Wall will be with us on this voyage. We also know from experience that one of the joys of travel to unknown places is the encounter with well-informed, curious, and friendly co-travelers, such as those gathered here today. I look forward to talking with you and learning from you in discussion this evening and throughout the festival and seminar.

It is particularly wonderful to have with us here tonight a film maker who actually creates stories for the screen - Canadian/Iranian director, artist, animator, and "raconteur-extraordinaire", Masoud Raouf, whose films are part of the festival programme. Last night as we sat at the bar eating Mexican food, I listened to him switch back and forth between English and Spanish with the restaurant workers. I know he also works in French in Montreal, so I have a hint of where this world traveler has been and how well-equipped he is for the voyage! Be sure you talk to him to hear some of his quite remarkable and very courageous story of being a politically-engaged artist and documentary maker. He has dared tell stories some people didn't want to see and hear. Telling those stories has cost him his homeland and, for a while, his liberty.

Ever since I was a very young child growing up in a small Canadian prairie city, I have been traveling. One of my earliest memories is of pedaling my tricycle full-tilt boogie to the farthest end of the block in my suburban neighbourhood, imagining I was biking to Regina, the nearest big city and capital of my home province, Saskatchewan. That early memory of travel to the edges of my known world, which was the curb at the end of that city block, is a metaphor for the rest of my life - a life which has taken me around the world as far as I could go by ferry, train, foot, and hot air balloon.

Along the way, I have become a professional communicator with a focus on faith and communication. Film, in turn, has taken me beyond the limits imposed by transportation and time, into eras I never knew or will not live to see. It has brought me face to face with people I will never meet but whose stories have affected my life. It has taken me to places inaccessible to me because of my gender, faith, age, or colour. And it has taken me to the red carpet at the Cannes Film Festival as a member of the Ecumenical Jury!

Voyages of discovery can be exhilarating and they can be uncomfortable. I have been frightened and disoriented by some films. When I saw Passolini's *The Gospel according to St. Matthew* as a woman in my early twenties, I was terrified and literally ran all the way home from the theatre convinced that, like the rich young man in the parable Jesus told, I had no more chance of going to heaven than a camel has of passing through the eye of a needle.

I have also positively tingled with excitement at other films. The film *The Fisher King* introduced me to "street people" through a moving and powerful story. It was an

encounter that is like the one we will have here when we see the Australian film *Three Dollars* which also introduces us to street people. This is the movie awarded a Mention by the Ecumenical Jury at the Montreal World Film Festival this summer.

Sometimes while watching a truly great film, I have felt a whole range of emotions at once - exhilaration, discomfort, fear, and the tingle of new discoveries. The line-up of films which Marjorie, Jim, and their colleagues on the selection team have selected for this festival hold the promise of all that.

A special feature of the Whitehead Film Festival this year is that its line-up includes a number of films that have been screened at the Montreal World Film Festival in the past few years. The Montreal World Film Festival is the only competitive film festival in North America that is ranked in category A by the International Federation of Associations of Film Producers (FIAPF) and thus it is the only North American film festival to have an ecumenical jury. That is why I am here to speak to you tonight. I have served as a member of the Ecumenical Jury at the Montreal festival and attended the Talk Film, Talk Faith seminar there. A number of these films are well known to me as I have been part of the debate that led to them being singled out for awards or special mentions by ecumenical juries at the festival.

I am here also to celebrate the 50th anniversary of the organization that sponsors Protestant jurors at the Montreal World Film Festival and other major festivals such as Berlin, Locarno, and Cannes. INTERFILM was founded in 1955 in Paris by German, French, Dutch, and Swiss Protestants as a network to link church organizations and individuals concerned with film and theology. There have been celebrations over the past year in several countries to honour the 50th anniversary and the Whitehead Film Festival seemed to be the perfect place and time for North Americans to recognize the accomplishments of INTERFILM over those 50 years.

For fifty wonderful years, film festivals, seminars, publications, and debates supported by INTERFILM have nourished Protestants in Europe and North America who are curious about film and faith. In 1973, at the Locarno Film Festival in Switzerland, Interfilm and its Catholic counterpart, now called SIGNIS, joined forces to appoint the first ecumenical jury to award a prize at a film festival. In 1979, the first ecumenical jury was selected for the Montreal World Film Festival.

In North America, INTERFILM is synonymous with the name, James Wall. Ever since Interfilm first began as a film education programme here in the 1970's, Jim has been the central figure and driving force for the organization, serving for many years as its president. From the beginning, Jim says, education has been central to the activities of INTERFILM NA. The Whitehead Faith and Film class and the biennial Talk Film, Talk Faith seminar which runs in conjunction with the Montreal

World Film Festival serve as models for seminars and discussion groups often set up by people like you when you return to your home communities. Discussions at these seminars also prompt some of us to write articles about film and faith in our church magazines and faith-based journals.

You might want to take note that the next Talk Film, Talk Faith seminar is scheduled to take place in Montreal at the end of August this year. Contact Canadian Presbyterian pastor Andrew Johnston for details. This seminar was his brainchild and together with Catholic partners in Montreal, he coordinates this wonderfully stimulating biennial event. He also works with Jim to nominate Protestants to serve on Ecumenical Juries in Montreal and at other festivals. Watch out, these seminars at Whitehead and in Montreal serve as well as a training ground for future ecumenical jurors. You might end up on the red carpet at Cannes!

My own trip to the red carpet starts in the basement of our family's prairie home where as a 12 year old, I sat one evening engrossed in an episode of the television series, *The Man from UNCLE*, a series I adored because David McCallum who played Ilya was so cute. My dad joined me, listened thoughtfully to the story, then looked at me and asked quietly "Why is it the bad guys always have German accents? Why are the bad guys always foreigners?" He went back upstairs leaving the question just hanging in the air.

I never saw that show or any other the same way again. I continued to enjoy watching the series and still enjoyed McCallum's good looks. But whenever something happened in the story line that reminded me of my dad's question, I moved into what I now understand as a critical viewing distance and became conscious of what was happening on the screen. I found myself asking why - why is that person the villain, why is he portrayed as he is? Dad's question put me on the road that led me, as I matured, to ask more and more questions about how my faith and values are challenged, contradicted, or illustrated by what I see on television, film, and computer screens. The question did not put me off watching television nor dampen my enthusiasm for film. Rather, it deepened my engagement with those stories.

It led to post-graduate studies in communication in Montreal, to a stint as a television field producer, to involvement in an award-winning international anthology of women's stories produced for satellite broadcast at the time of the conference in Beijing for women, and to a job with the United Church of Canada as a media awareness trainer. Through my work there, I became involved in the World Association for Christian Communication and that led me to Geneva where I spent nearly five years as Director of Communications for the World Council of Churches.

It was while I was in Geneva that the phone rang in my office one day. It was Philip Lee of the WACC calling to

ask if I would like to serve on the Ecumenical Jury at the Cannes Film Festival. It took only a split second for me to say yes! To sit on an ecumenical jury at the world's pre-eminent film festival. It was the chance of a lifetime!

Months later though, as I sat in a dark theatre in the Palais du Festival watching my fifth film in 12 hours, I wasn't so sure. Four of the five films the ecumenical jury had seen that day were pretentious twaddle. But one stood out, *Soldades de Salaminas*, the luminous story of a young Republican soldier who, during the Spanish Civil War, spared the life of a fugitive Falangist leader in an action of grace that the soldier himself was never able to explain. It is those moments that make the Cannes Film Festival magic.

Each morning, over instant coffee in a guest house run by a community of nuns, jury members analyzed what we had seen the day before. Some days I was pushed by the Egyptian, Swiss, and French members of the jury to interpret a film's images in reference to United Church of Canada's theology and to define "artistic merit" in North American terms. Why, they asked me, did I think we could give the prize to Canadian filmmaker Denys Arcand for his film *The Barbarian Invasions* (the film which went on to win the Oscar for best foreign film)? Did I really believe, they asked, that a jury that includes Catholics could give an award to a film that portrays euthanasia in ritualistic imagery, a ritual paid for in Arcand's story by the protagonist's millionaire son? Yes, I argued because I believe the best films take us to this intersection between faith and the secular world, to the place where our core values and beliefs are tested.

After days of drinking bad coffee, eating sandwiches on the run, and resisting the lure of the boardwalk and its cast of stars, we awarded the prize of the ecumenical jury to the remarkable Iranian director, Samira Makhmalbaf for her film *At Five in the Afternoon*. Just 23 years old at the time, the young Makhmalbaf was already an assured and gifted filmmaker. Her visually stunning images linger long after the movie has ended.



The film, whose title comes from a poem by Federico Garcia Lorca, tells the story of a young Afghan woman who defies her conservative Muslim father to attend a secular school and dreams of becoming president of

Afghanistan. The tragic story of this refugee family is laced with poetry and ends on a cautious note of optimism.

You might not expect to find a church-sponsored jury awarding a prize at the glittering Cannes Film Festival known for the stars who come to parade their egos on the red-carpeted stairs of the Palais du Festival. But INTERFILM believes that the presence of ecumenical juries there and at other major festivals, signals to filmmakers that the church recognizes the potential of films to illumine the spiritual dimension of human life. Indeed, in accepting the award, Makhmalbaf, speaking in Persian, said "Because of the symbolism of this religious award, I wanted to say I am Muslim. I am Christian. I am Buddhist. I am Hindu." For her, she said, the love of God is the love of humankind.

Last summer, as a member of the Ecumenical Jury at the Montreal World Film Festival, I saw Canadian Claude Gagnon's film *Kamataki*, an exceptional artistic achievement and masterfully-told story of a young Japanese-Canadian sent to Japan to learn traditional pottery making from his uncle while recovering from attempted suicide.

The film left audiences buzzing. Strangers lingered in the theatre to talk about how the young man's unwilling apprenticeship in *Kamataki*, the ancient art of firing pottery, turns into an initiation in cross-cultural understanding and self-discovery. A woman leaned over the seat in front of me and said, "So many different cultural groups live side by side now. The future depends on us recognizing from stories like this what benefit there is in learning from other cultures."

I agree. But all too often, great films like this never get the visibility they deserve. People just don't hear about them. So, making those films known is a key element of the INTERFILM mandate. The organization has a website where films that have won ecumenical jury prizes are posted and jurors are expected to make the film they selected known in their home countries. Apparently, it's worth the effort. Publicizing an ecumenical prize does actually make a difference to how many people see a film.

Claude Gagnon told me this yesterday when, by amazing coincidence, he was on the plane from Montreal to Los Angeles with me. He said he is thrilled that his film won the Ecumenical Jury Prize in Montreal last summer. Featuring the award in newspaper ads will attract crowds when the film opens in Montreal this March, he says. When I looked skeptical, he assured me that he had been at the screening in Montreal of another Canadian film, *The Novena*, which won the Ecumenical Jury prize in Locarno last summer and he was convinced that the theatre was as full as it was and had attracted the informed and engaged crowd that was there, because of newspaper ads which featured mention of the award. And he says he knows as well that another Canadian film, *Gaz Bar Blues*, which won the Montreal

Ecumenical Jury prize in 2003, and which you saw here last year, also attracted crowds after winning the prize. Currently, the Israeli/French co-production which won the Ecumenical Jury prize in Berlin this year, *Go, Live, and Become*, is playing in Montreal. Its newspaper ads too feature the Ecumenical Jury prize prominently.

Gagnon told me he is really pleased to have been invited to be here at this festival next year to screen *Kamataki* and talk to you about it. His story about being at the Berlin festival with a film about a handicapped person and the ensuing discussion with the audience leaves me in no doubt that he is open to lively debate. He knows this festival encourages discussion with filmmakers and that is a key reason he says he accepted Marjorie's invitation.

Life is story. How we tell it as filmmakers, preachers, writers, and in family reminiscences around the dining room table, reflects our values and what we think of those who are listening. I now write scripts and I love it. It is an almost magical process where stories emerge in reaction to the experience of being in places like a 1000 year old pilgrim's inn watching a modern-day wedding in the courtyard below - experiences that start characters talking and images rolling in my head. Maybe some day soon those images and characters will appear on screen for you to see. Right now a script for a comic feature length film aimed at "30 somethings" on which I collaborated with my Swiss writing partner is with a producer in Paris. We were pretty excited when he called just before Christmas to say he loves the script and wants to produce it. Our proposal for an animated children's television series based on indigenous people's stories is getting enthusiastic both in First Nations communities in Canada and from producers. And I am about to pitch the script for a feature length family movie that came out of 9/11.

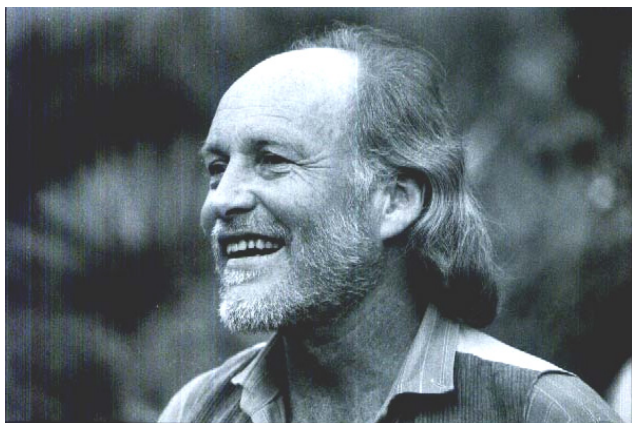
As we work together here as an ad hoc jury during this festival and struggle to come to a common understanding of which film best exhibits artistic excellence in screen play, music, and filming technique and best uses that artistic excellence to tell stories which promote the common good and cultivate a realistic hope of creative transformation, we will come to a new understanding of how to evaluate and understand the intersection between our values and the secular stories on the screen.

If a film were to be made of my life, it would be called *Biking to Regina* with the tag line *From prairie manse to the red carpet at Cannes*. I believe the title for the film of our time together over the next few days here at the Whitehead Film Festival, will be *Voyage on the Good Ship Film: The perilous adventures of leaving America*.

Interview with INTERFILM member Stefan Kaspar

The digital revolution opens new audiovisual spaces in countries of the south...

The GRUPO CHASKI from Lima, Peru, is constructing a network of microcinemas in Peru, Bolivia and other latinamerican countries.



Stefan Kaspar, chaskifounder and director, who is attending the first Digimart in Montreal, gives a short statement of his experience and point of view...

– *What do you expect from digital distribution and exhibition in Peru?*

We expect a radical change which brings the audiovisual disaster in our country to an end. We need that urgently. For us the digital revolution is much more than a technological change. It is a big opportunity to open a new chapter. When the new technologies for the audiovisual medium appeared we immediately started with the construction of our own audiovisual market in which we show good Peruvian and Latin American films, together with independent films from other parts of the world.

– *Which is the disaster you want to stop?*

When we released our film "Gregorio" in 1985 we did that with 11 35mm-copies and reached 1 million people, more than half of them outside Lima. At that time there were about 240 movie theatres more or less distributed in the whole country. Today, after 15 years of neoliberalism, there are only 34 multicinemas (with 144 screens) left – 31 in five district of the capital and 3 in the rest of the country. All of them are situated close to a supermarket and work with prices which are too high for common people. If we watch at the tickets sold in this centralistic market we see a 95% for North American movies, 3% for Peruvian, 1% for Latino, 1% for films from Europe and the rest of the world. This way the audiovisual media – instead of being an important motor for the development of a poor country – stays for centralism, exclusion, social discrimination and cultural

domination. From the point of view of a filmmaker who assumes his responsibility as a communicator this must be considered as a 'disaster'.

– *Where do you see your opportunity for a change?*

Now, after our first experiences with digital cinema, we can have a short look back at the celluloid technology. And the first thing we see is that we always had to work in extremely limited conditions with a technology which definitely is not appropriate for poor countries. But there was no choice so we had to do the best with a technology which we never got 'under control'. In countries like Peru, Bolivia, Ecuador and Colombia it wasn't even possible to have such a basic element like a cinematographic laboratory.

And if we think of the infrastructure for cinematographic exhibition we see that the average cost for one screen in a multiplex cinema is 250,000 dollars which is an amount that in our countries only a few big companies can afford (example Bolivia with only one multiplex cinema in Santa Cruz).

This is what made us so weak and vulnerable. This is the main reason for the almost complete domination of our markets.

Today, using digital technology, we can make cinematographic exhibitions with images and sound on an excellent quality level and for very little money. Quality and low prices is what interests us most because this is what changes everything. If we manage to move the audiovisual media from a few big companies to a lot of small and micro companies we get 'out of control'.

Or better: The power of a few owners will be replaced by the participation of many. And the power of money will be replaced by the capacity of organization. That's where we see the big opportunity for a change.

– *You have already made steps in the new direction. Where do you see the main challenge for digital pioneers in countries like yours?*

The owners of the traditional business of film distribution and exhibition in countries where the big majority of the population lives with two or three dollars a day tried to manage everything like in the countries of the north. This narrow minded attitude had to come to a dead point. Today – with the exception of a few districts of the capital – Peru has to be considered as a cinematographic no-man's-land or a cinematographic desert.

The digital pioneers have to accept this limited and difficult reality as a starting point for their work. We have to construct or reconstruct everything from the very beginning. To see films on a big screen is not an uncovered necessity – it has completely disappeared as a necessity. That means that our work is not only a new way of distributing and exhibiting films – it is above all a big effort of creation, invention and education.

The motivating aspect of this big task is that we can do it together with people who share our ideals and con-

victions. These people existed before but in traditional cinema they had no possibility to get access to the powerful audiovisual medium. From now on – with the cheap and easy to handle digital technology – this exclusion disappears fast and radically. We get new allies

everywhere – and they quickly understand that we need all the good latinamerican and independent films from everywhere for the construction of our own cultural identities which is the main or basic condition if we want to reduce poverty and develop our countries.

Neue Mitglieder / New Members

During its meetings in 2005 and the beginning of 2006, the Presidium could admit several new members to INTERFILM. We are very happy about her support and collaboration and welcome them cordially:

1. Corporate member

Kirke og Film
p.A. Mrs Louise Keinicke Rasmussen, Koebenhavn
(Denmark)
<http://www.kirkeogfilm.dk>

2. Personal members

- *Austria*
Rev. Mag. Oliver Gross, Graz
Harald Koberg, Graz

- *Canada*
Kristine Greenaway, Montréal

- *Czech Republic*
Dr. Otto Brabec, Praha
Milan Simacek, Praha

- *Egypt*
Maggie Morgan, Cairo

- *France*
Corine Eugene dit Rochesson, Drap

- *Germany*
Susanne Jakubczyk, Kassel
Trudie Joras, Tübingen
Bärbel Mauch, Berlin
Rev. Christiane Thiel, Leipzig
Marisa Villareale, Saarbrücken

- *Hungary*
Rev. Tislér Géza, Csopak

- *Russia*
Latavra Doularidze, Moscou

- *Switzerland*
Rev. Sandra Kunz-Probst, Bolligen

3. ...are leaving

- *Germany*
Eckart Gottwald
Andreas Meier
Hiltraud Schwarz

4. New Honorary member

Rev. Jean Domon, Montpellier (France)

INTERNATIONALE KIRCHLICHE FILMORGANISATION

INTER FILM

INTERNATIONAL INTERCHURCH FILM ORGANISATION



INTERFILM ist das internationale Netzwerk kirchlicher Filmarbeit, das interessierte Einzelpersonen und Institutionen verbindet, die im Bereich von Film und Theologie bzw. Kirche und Kino tätig sind. INTERFILM ist 1955 auf Initiative von Vertretern protestantischer Filmarbeit Deutschlands, Frankreichs, der Niederlande und der Schweiz gegründet worden und umfasst heute neben Vertretern protestantischer Filmarbeit aus weiteren Ländern auch anglikanische, orthodoxe und jüdische Fachleute. INTERFILM identifiziert sich mit der Basis des Oekumenischen Rates der Kirchen (OeRK) in Genf. In Ökumenischen Jurys und Veranstaltungen kooperiert INTERFILM mit der Weltvereinigung für christliche Kommunikation (World Association for Christian Communication, WACC) und mit der Internationalen katholischen Medienorganisation SIGNIS.

INTERFILM is an international network which brings together interested individuals and institutions concerned with film and theology, and church and cinema. INTERFILM was founded on the initiative of representatives of German, French, Dutch and Swiss Protestant film work in 1955. It is affiliated to the World Council of Churches (WCC), Geneva. Today, it includes Anglican, Orthodox and Jewish experts as well as other Protestant Church denominations. In Ecumenical Jurys and on conferences INTERFILM cooperates with the World Association for Christian Communication (WACC) and the International Catholic Media Organisation SIGNIS.

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