



34. TEDDY AWARD

DER QUEERE
FILMPREIS
DER BERLINALE

PROGRAMME GUIDE

20.02
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INTRODUCTION

Einleitung



message from

Mariëtte Rissenbeek

Executive Director of the Berlin International Film Festival
Geschäftsführerin der Internationalen Filmfestspiele Berlin



The Berlinale without TEDDY would be like cinema without film. This is not the only reason why the TEDDY, as a queer film award, has its established place in the Berlinale calendar, even in changed constellations, and will remain so in the future.

The TEDDY is fun, entertaining and stimulating. Even though the TEDDY is awarded for the 34th time during the 70th Berlinale, the award has lost none of its social significance after 34 years as a sign of diversity and respect in dealing with each other.

The TEDDY is very dear to our hearts, especially in times when some backward-looking trends are internationally noticeable and artistic freedom and possibilities to thematise queer life realities are restricted.

The Berlinale continues to stand in the tradition of a political festival that not only focuses on human rights but also traditionally offers a platform and visibility for artistic, avant-garde and courageous queer filmmaking. We wish the filmmakers every success with good chances of winning an award and looking forward with pleasure to celebrating the next years together with the TEDDY.

Die Berlinale ohne TEDDY wäre wie Kino ohne Film. Nicht nur deshalb hat der TEDDY als queerer Filmpreis auch in veränderten Konstellationen seinen festen Platz im Berlinale Terminkalender und wird diesen Platz auch künftig beibehalten.

Der TEDDY macht Spaß, ist unterhaltsam und anregend. Auch wenn der TEDDY im Rahmen der 70. Berlinale schon zum 34. Mal verliehen wird, der Preis hat nach 34 Jahren als Zeichen für Diversität und Respekt im Umgang miteinander nichts an seiner gesellschaftlichen Bedeutung eingebüßt.

Gerade in Zeiten, in denen sich international einige rückwärtsgewandte Trends bemerkbar machen und künstlerische Freiräume und Möglichkeiten zur Thematisierung queerer Lebensrealitäten eingeschränkt werden, liegt der TEDDY uns sehr am Herzen.

Nach wie vor steht die Berlinale in der Tradition eines politischen Festivals, das nicht nur die Menschenrechte im Blick hat, sondern traditionell auch dem künstlerischen, avantgardistischen und mutigen queeren Filmschaffen eine Plattform und Sichtbarkeit bietet. Wir wünschen den Filmschaffenden viel Erfolg mit guten Chancen auf eine Auszeichnung und freuen uns darauf, die nächsten gemeinsamen Jahre mit dem TEDDY feiern zu können.



INDEX

3

INTRODUCTION Einleitung

Mariëtte Rissenbeek

5

GREETINGS Grußwort

Michael Müller

6-12

INTERVIEW with

Michael Stütz

15-17

RESISTANCE = SURVIVAL

By Zsombor Bobák

19-20

TEDDY ACTIVIST AWARD

22-23

QUEER ACADEMY

Summit 2020

25-29

TEDDY 2020 ARTISTS

Künstler 2020

30

TEDDY AWARD JURY

Jury

31-49

FILM PROGRAMME GUIDE

Filmübersicht

50-53

SCHEDULE & VENUES

Programm & Adressen

54

THANK YOU / CREDITS

Dankeschön / Impressum

GREETINGS

Grußwort

message from

Michael Müller

Governing Mayor of Berlin
Regierender Bürgermeister von Berlin



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The Teddy Award is not just another film award. Rather, it has played a decisive role in raising awareness and acceptance of LGBTIQ cinematic art. And, thanks to the Teddy Awards, stars and films destined for a brilliant career also outside the queer context have been discovered.

The bridges built by the Teddy Award, however, are not only cinematic. Its tribute to artistic quality is intertwined with a political objective: to fight all forms of homophobia and to stand up for freedom and the acceptance of different lifestyles. The stellar international reputation acquired by the Teddy Awards over the decades of its involvement with the Berlinale is truly impressive.

Tolerance and acceptance are fundamental values of diverse societies, and these values must be defended over and over again – especially in times in which rightwing populist forces are challenging the very foundations of our peaceful coexistence. So I hope that the 2020 Teddy Awards will be sending a powerful signal of open-mindedness and cosmopolitanism again this year and that it will inspire filmmakers far beyond Berlin's borders.

This year, too, the awards ceremony promises to be as exciting as it is festive, and I would like to welcome you all to this event at the Volksbühne on Rosa-Luxemburg-Platz. My sincere congratulations go to the award winners. At the same time, I would like to thank the jury, as well as everyone else involved in the Teddy Awards. Their support and commitment over the years has helped to attract a broader audience to queer films.

A handwritten signature in black ink, which reads "Michael Müller". The signature is written in a cursive, flowing style.

Michael Müller
Governing Mayor of Berlin

Der Teddy Award ist mehr als ein Filmpreis. Er hat entscheidend dazu beigetragen, dass LGBTIQ-Filmkunst gesellschaftsfähig wird. Dank des Teddy Awards wurden Stars und Filme entdeckt, denen auch außerhalb des queeren Kontextes eine große Karriere beschieden war. Aber nicht nur cineastisch hat der Teddy Award Brücken geschlagen.

Denn dieser Preis verbindet die Ehrung künstlerischer Qualität mit dem politischen Anliegen, allen Formen der Homophobie entgegenzuwirken und sich für die Freiheit und für die Akzeptanz unterschiedlicher Lebensweisen stark zu machen. Es ist beeindruckend zu sehen, wie der Teddy Award über die Jahrzehnte hinweg im Rahmen der Berlinale an internationaler Ausstrahlung gewonnen hat.

Toleranz und Akzeptanz – diese grundlegenden Werte einer vielfältigen Gesellschaft müssen immer wieder neu verteidigt werden, gerade auch in diesen Zeiten, in denen rechtspopulistische Kräfte die Grundlagen unseres Zusammenlebens in Frage stellen. So wünsche ich dem Teddy Award 2020, dass von ihm wieder ein kraftvolles Zeichen der Weltoffenheit ausgeht, und dass er über Berlin hinaus Filmemacher in aller Welt inspiriert.

Auch in diesem Jahr wird die Verleihungszeremonie ein ebenso spannendes wie stimmungsvolles Fest werden. Dazu begrüße ich Sie alle sehr herzlich in der Volksbühne am Rosa-Luxemburg-Platz. Meine herzliche Gratulation gilt den Preisträgerinnen und Preisträgern. Zugleich danke ich der Teddy-Jury sowie allen, die den Teddy in den vergangenen Jahren unterstützt und begleitet haben für ihr wichtiges Engagement, das viel dazu beigetragen hat, ein größeres Publikum für queere Filme zu interessieren.

A handwritten signature in black ink, which reads "Michael Müller". The signature is written in a cursive, flowing style.

Michael Müller
Regierender Bürgermeister von Berlin



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SEX

INTERVIEW

A Stance Against Authority and the Power of Transformation

in conversation with

Michael Stütz

curator of Panorama

by **Zsombor Bobák**



© Ali Ghandetschi

As the Berlinale is entering a new era, I have sat down with Michael Stütz, curator of the Panorama section to talk about another exciting year of daring cinema. In 2020 migration, an understanding of home, and a wide spectrum of different approaches to queer storytelling characterize Panorama. By the end of our conversation the power of film festivals, and queer film festivals in particular, has also been uncovered.

This year the Berlinale welcomed new directors, certain sections welcomed new curators, and with that, the festival is going through some significant changes. How did this influence Panorama and how was the work with the new leadership?

It was very fruitful. Of course when new directors take the floor there is always a lot of change happening. It's natural.

First of all, we had to get to know each other with the new directors and the heads of different sections and we had to learn how to work together and how to trust each other. Trust and communication are fundamental in this line of work. Especially when a new team is coming together it is essential to learn how to communicate openly and to build up the confidence to share ideas and thoughts with each other. It also offers the space to mix the experience of the people who have been working here already with the fresh and invigorating perspectives of those who newly join. And this worked out amazingly.

Importantly, there were changes not only in personnel and leadership, but also in the ways of looking at the programme and the ways in which we can bring out the strengths of each section. Due to the open

communication between the different sections and an open dialogue about cinephilia and our individual approaches to film, each section of the festival is able to showcase through their unique programmes where their hearts truly lie.

So where does the heart of the Panorama lie?

Panorama was always about building bridges between the market and the audience and it also had a strong focus on intersectionality regarding both narrative and form. This year we assembled a strong programme of fiction, documentary, and hybrids that I think will have a long lasting life after the festival. Many films have the potential here to have a theatrical run beyond the festival circuit. This is very important as for many films the festival run is the only way to be distributed. These films all have a strong narrative core and distinct visuals that will appeal to both the market and the audience. Besides, Panorama always has been and still is very political. It always brings together a programme of films that are very aware of what is happening in the world and they reflect on that through the stories that they tell. There is a strong sense of urgency and social change at the core. Our films are truly reaching out to audiences. This is where the heart lies.

The world around us changes rapidly and with it cinema does as well, therefore every year is different regarding programming. What was your approach for curating the programme for this specific year?

First, and foremost, you have to find the first films. You can never set a theme or a topic in advance, you really have to see what is out



there before anything else. That's the starting point. Of course you have to be aware of what is happening in the world and in cinema, but it is only after finding your first titles when you get a little feeling of where the programme could go. Then it all develops over time. It is very exciting because you have to stay open minded and it is really beautiful when you start to realize that certain things are in dialogue with each other and everything is falling into place. It makes an already very privileged job an even more interesting endeavor. The journey is just never the same.

What we aimed to accomplish is to put together a daring programme, that reflects the world we are living in. And the world is pretty dark and troubled right now. I think our programme conveys acutely the urgency for political action in these challenging times. Concurrently, we also wanted to show the positive power of transformation, the hopeful side of things. Looking at the final programme I am confident that we have achieved all that.

What were the most dominant themes that emerged within the programme this year?

A lot of films this year deal with migration and post-migrant societies, post-migrant perspectives. Just from Germany we have three young and up-and-coming directors dealing with this topic. They approach the issue from very different perspectives, but they all sort of dissect German society and what it means to be at home. Where are you at home? Where does your heritage come from? They all reflect on these questions and how difficult it can be for people who have been here for many generations to come to terms with matters of home and belonging.

Crossing borders is a crucial theme, and not only in the literal sense. It comes to the fore in the queer films of the programme, for instance, where borders need to be crossed within ourselves. To break out of the limitations society has imposed on us. This is very strongly present throughout the programme. But I could mention class, as it also emerged as a dominant theme. There is also a sensibility in the programme for reinventing ourselves and becoming who we really are and not what society dictates.

Importantly, all these themes are somehow connected in most of the films. It is a very intersectional programme. In our opening film, *One in a Thousand* by Clarisa Navas, Iris, a 17 year old girl living in a community of project houses in Argentina with her queer friends is coming of age. It is a sweet and tender story about first love, friendship, and community, and finding the possibilities of sexuality and gender in a hostile environment. The approach the director finds to tell this story is very interesting. Visually it's almost documentarian, it has a very strong social-realistic approach to it. The acting is very natural, it is not overly dramatized, for example. Everything just feels very real and immediate, but it is complete fiction. She manages wonderfully to combine this hard social-realism with the very light, beautiful moments that almost display a queer utopia. That's where the power of transformation becomes really tangible in the film, and actually, it is something that imbues the entire programme.

For Panorama, the inclusion of queer voices and narratives was always a crucial undertaking. How do you continue this tradition with this year's programme?

It's part of the DNA of the section, really. It has been since the very beginning through the wonderful and inspiring work of Manfred Salzgeber and Wieland Speck. It is very strongly present. And that's the legacy we continue today. The amazing thing is that you see this throughout the festival, in all the other sections too. It's everywhere, and it all comes organically. It really makes me happy that it just flows and there is no way to break this flow - not that anybody would want that. Everybody is aware of the importance of queer voices and the opportunity that they give to the festival, because we also have to see it as that. More importantly, however, it is also a responsibility that we have to carry. The representation of queer communities is crucial to this festival.

Moreover, it is vital to keep in mind that it is not just the audience coming to the festival, but also an industry. And that's a huge opportunity for many queer films to be seen. This visibility is key in turning cultural value into economic value, which is fundamental for the filmmakers to make their next title, for instance.

So I think queer voices are very apparent in the programme and at the festival everybody has a strong sensibility for them.



Many queer films that were screened at the Berlinale in previous years have done outstandingly well afterwards. Also, the past two years queer-themed *Touch Me Not* and *Synonymes* took home the main prize of the festival. What do you think is the key behind this great recognition of queer cinema?

Generally there is a different awareness in society regarding queerness and there is certainly less stigma about it. You can definitely sense a need and a specific curiosity for these films, it is not necessarily a

niche anymore. There is also a big cross-over potential, and that is further emphasized by the increase of transnational filmmaking.

At the Berlinale, however, this comes down to decades of dedication and hard work. The market really stands shoulder to shoulder with the festival and this is the key. Plus, we have the luxury of a very curious and open-minded audience here, who does not want to see films bringing up the same things again and again. They want to be challenged. The fact that the two have the chance to meet each other is very



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important. For example, when a buyer or distributor is sitting in a cinema with 800 people and they see how those people react to the given film will have a strong influence on them. And that's what we try to do, to bring them together. The market is a big partner in this. This way we can provide another kind of visibility to the films and then the market pushes that forward, they make others aware of these films.

We can offer a platform to queer films that can really enhance their chances of doing very well outside the festival circuit too. And you can see this with other festivals as well, which is great.

In past years there was an abundance of different forms when it came to queer films in the Panorama, and very often films were specifically queer through their formal approaches. Do you see this trend continuing?

Yes, absolutely. There are many different approaches this year too, from the more art-house, classical approach, that characterizes *Wildland*, for instance, to the more hybrid and experimental approach that characterizes *Always Amber*. Here we follow teenager Amber who belongs to a queer generation that does not let society to



WELCOME TO CHECHNYA

dictate their identity. While Amber and their friends go through some formative experiences they take authorship of their own lives, and simultaneously, they take the camera and film themselves, therefore also taking authorship of their own representation in the film. They rebel against the rigid norms of society in a way that is very natural to them and that informs the visual language of the film too: they are reflecting on their lives through all sorts of different lenses and filters. It is a very contemporary look on identity.

Little Girl by Sébastien Lifshitz is a somewhat similar story, but a very different age in the life of the protagonist. The film is a very touching and respectful portrait of an 8 year old, who starts to question her gender which provokes some disturbing reactions from society. Here the cinematic language is completely different, it displays a more classical visual storytelling.

Dry Wind by Daniel Nolasco is also very intriguing formally. It is a very aesthetic film. A film that combines a social-realistic setting with a very strong, hyper-stylized, almost fetishized kind of longing that the film puts forward. It references gay classics, among others, Fassbinder and Kenneth Anger. But the film is politically conscious of its own explicitness, especially in the context of the socio-political developments in Brazil right now. It is full of metaphors that all complicate the relationship of that society and queerness. It is very radical and sensual at the same time.

And then there is an investigative form in *Welcome to Chechnya*. It's a totally different approach again. This is a very important film to have in our programme. It's the first documentary, shot partly with Guerilla tactics about the activists who try to save the lives of LGBTQ* people in Chechnya in the midst of the purges against the community. It is absolutely harrowing what you see in this movie. The film shows the terrible reality and it shows the mechanisms that make this whole thing possible in more of a geopolitical sense. Importantly, they also manage to show that there is hope somehow. The film captures that very well.

All these films are empowering in their own, unique ways and they all carry a particular queer sensitivity within their formal approaches too. They also refuse to shut reality out, they very directly deal with the different problems their protagonists are facing, but they also spark hope. I think this is very remarkable.

Right-wing radicalism is on the rise across the globe, threatening many hard-fought rights of queer communities. How do you see, how can film festivals, and queer film festivals in particular, foster change in such a socio-political climate?

The first important thing is that festivals exist and that they are visible. We also have to get rid of a false sense of security. There has been a significant rise in hate crimes and violence against queer people throughout the world. We have to be aware of this and we have to take a stand. It is very important that festivals challenge a certain rigid vision of a normative society and stimulate debates and a dialogue.

Queer film festivals create a space. A safe space where we can gather, where we can see ourselves on the screen, and where we can reflect. And this is very powerful, actually. Hopefully it also influences how you present yourself and your identity outside of that space. It has an immense empowering effect, in my opinion. Cinema can foster a kind of radical energy and inspiration, something that is transcendent. It is an energy that can transform things. It creates a moment of transgression. So yes, I think film festivals, and queer film festivals in particular, have the power to inspire and to mobilize through this energy they generate. And in these challenging times, they are very much needed.



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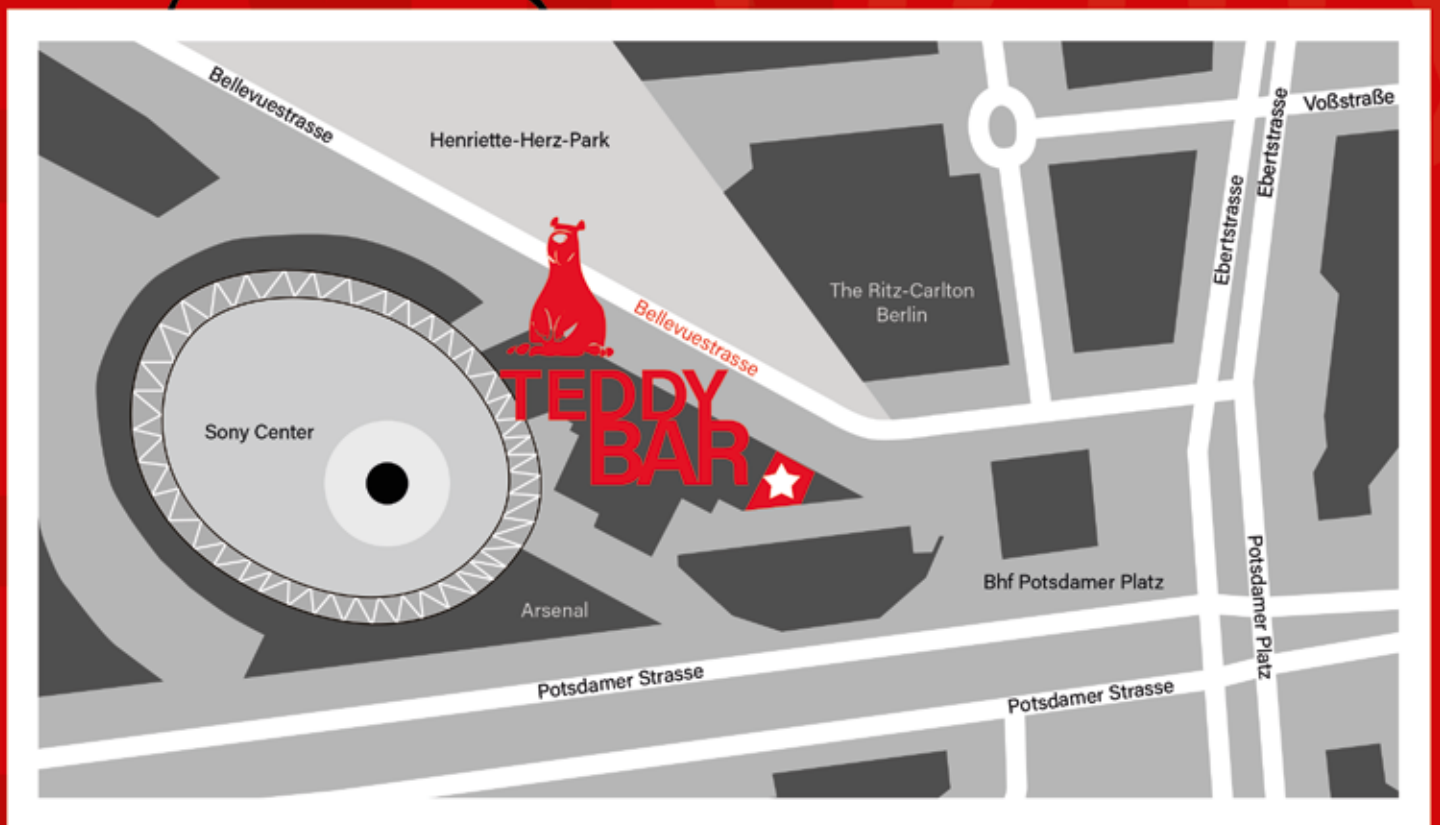
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Microsoft releases Windows 95. The Love Parade dances along the Ku'damm for the last time with the theme "Peace on Earth". Robbie Williams quits "Take That" and breaks a million hearts. The TEDDY AWARD takes place for the ninth time. "Multimedia" is named Word of the Year in Germany. San Francisco prohibits discrimination based on gender identity. Newsweek explains why the internet will fail. Armin Berger founds the digital agency 3pc.

Resistance = Survival:

The rise of right-wing populism in Eastern Europe and queer film festivals that fight back

by Zsombor Bobák



It happened on a stifling summer night. Due to the now widely discussed climate change, a merciless heatwave had hit the city full force. It was somewhat past midnight and I was walking down the luminous Andrassy Street with an unconcealable smile on my face. I was happy, on my way home from a date with the boy I was chatting with online for months. Buried deep in my thoughts, replaying the best moments of the long awaited date in my mind, I did not pay attention to the group of young men on the way. I was just savoring my happiness when it hit my ear: “Look at that faggot! Should we give him a good beating?” It was not the first time I have encountered this sort of violence on the streets, in fact, I was quite familiar with it. I was 17. Looking back at this particular moment, I remember how fear and anger were blending inside of me. I shouted back something, they threw a bottle after me, laughed, but eventually left me alone and went their way. It could have been worse. Much worse.

I still catch myself to this day in certain moments carrying around that heavy mixture of fear and anger.

This and similar stories came to my mind as I have been following the recent news from the country where I grew up. Homophobia is spreading quickly in Hungary as it became a political tool in the hands of careless, power-hungry leaders of the reigning coalition Fidesz-KDNP. Notably, similar tendencies are observable in the entire region of Eastern Europe.

Generally, we have reached a pivotal moment in the fight for equality for the LGBTQ* communities in Eastern Europe. Since the 1990s, with the fall of communism and totalitarian regimes in the region LGBTQ* rights started to matter, and the social circumstances of LGBTQ* individuals have advanced rapidly. This was largely due to the incredible work of activists and activist organizations that were able to form and create their own platforms in a freer society. Queer voices and narratives slowly started to gain more and more visibility and they were met with a growing curiosity from the side of hegemonies. A dialogue has started in the whole region, in some countries more fruitful than in others, but most importantly, LGBTQ* communities could not be ignored any longer.

Thus, it is particularly alarming to see, that the strugglesome process of progression regarding LGBTQ* lives in Eastern Europe did not simply come to a halt, but turned backwards. The most frightening is the case of Russia. Since June 2013 a federal law is in place that criminalizes the distribution of materials among minors supporting non-traditional sexual relationships (widely known as the “gay propaganda” law). As a result, anti-LGBTQ* sentiments grew stronger

in the country manifesting in anti-gay protests and purges. The law also started to function as a censorship on LGBTQ* culture, pushing the country’s only LGBTQ* film festival, Side by Side, into a difficult situation, which then got reinforced by a new law passed in 2018 on foreign films causing financial and legal troubles to independent film festivals, including Side by Side.

Meanwhile, in the Chechen Republic, a part of the Russian Federation, LGBTQ* individuals started to fear for their lives. Since 2017 hundreds of men and women were detained and tortured based on allegations of them being gay. Reports later claimed that many people have ‘disappeared’ while others have been killed. Human rights activists widely reported that people accused of being gay are detained and held in concentration camps. Russian officials vocalized their skepticism about what came to be known internationally as anti-gay purges. Chechen leaders went one step further by denying these activities and even stating that no homosexuals exist in Chechnya. Multiple human rights organizations, including Human Rights Watch and Organization for Security and Cooperation in Europe have confirmed that initial reports on anti-gay purges are true and are happening with complete ignorance from the side of local authorities. Furthermore, it has also been uncovered, that the extrajudicial killings of queer people (when people are released from imprisonment to their families if the family promises to kill them) is a familiar practice in the predominantly Muslim, ultra-conservative Chechnya where religious leaders have significant

power in their hands. The first documentary about activists in the region and their incredible fight to save LGBTQ* lives, *Welcome to Chechnya* by David France, screens in the Panorama section of this year's Berlinale and sheds light on the issue at large.

Concurrently, violence against LGBTQ* people and their rights are getting more tangible in other parts of Eastern Europe as well. Recently in Poland so-called "LGBT-free-zones" appeared, with the ludicrous claim of certain municipalities being free from "LGBT ideology". It is a direct result of the ferocious anti-LGBT campaign led by members of the ruling political party, Law and Justice (PiS). Leader of the party, Jarosław Kaczyński articulated his view on "LGBT ideologies" very firmly: "...these ideologies, philosophies, all of this is imported, these are not internal Polish mechanisms. They are a threat to Polish identity, to our nation, to its existence and thus to the Polish state". Anti-LGBT sentiments were key elements in PiS's campaign towards the parliamentary elections in October 2019 (which they won, even if narrowly). In this vicious campaign the main support for PiS has arrived from the Catholic Church. The archbishop of Kraków labelled the work of LGBTQ* activists as "rainbow plague" and on multiple occasions compared "LGBT ideologies" to Nazism and communism. As anti-LGBTQ* voices grew stronger in politics and religion, hostilities against LGBTQ* communities also started to proliferate. The first ever pride march organized in the city of Białystok last summer was attacked by far-right protestors who assaulted the marchers both verbally and physically.

Simultaneously, homophobia became part of the narrative employed by the ruling party of Hungary too. A member of leading party Fidesz called to boycott Coca-Cola in the summer as the company placed its advertisements depicting same-sex couples across the capital city of Budapest. Later the company received a fine from the local consumer protection bureau after officials claimed that the posters were breaking the law by being "detrimental to the physical, mental, emotional, and moral development of children and minors". Labeling



LGBTQ* expressions as a threat to traditional, Christian family values, and the nation state is becoming more and more widespread in political parlance from ruling powers. László Kövér, speaker of the Hungarian Parliament and loyal ally of prime minister Viktor Orbán, stated in his commentary on the question of adoption for same-sex couples that "Morally, there is no difference between the behaviour of a paedophile and the behaviour of someone who demands such things". Hungary, once the most progressive of post-communist countries regarding LGBTQ* rights, has also constitutionally banned the possibility of same-sex marriage in 2012, two years after Fidesz had started its rule.

Hungary and Poland are both member states of the European Union, a political and economic union that openly celebrates integrity among European nations. In 2019, the continent was

celebrating the 30th anniversary of the fall of the Berlin wall, a symbol of division between West and East. However, regarding LGBTQ* rights this particular East-West divide seems to be intact. With the recent resurgence of homo- and transphobia in national politics, particularly in Poland, the EU has issued a resolution in which they call the country to "firmly condemn" the attacks on the LGBTQ* community. Many people are criticizing the EU for not being effective enough in taking measures regarding the issue and in protecting LGBTQ* citizens from the rapidly growing waves of aggression.

Tendencies, similar to those in Poland, Hungary, and Russia can be observed in national and local politics across Eastern Europe. Commonly, LGBTQ* expressions are presented in opposition to family values and as a threat to the nation state. The conservative-religious component of politics is a widespread and often employed tool in the hands of populist leaders which effects the lives of LGBTQ* people directly. Yet, social acceptance of LGBTQ* communities is growing steadily, which shows that the voices of politicians and religious leaders are not the only ones that people hear and listen to. The consistent work of LGBTQ* activists and organizations, and

other human rights institutions is at the core of the rapid change regarding public opinion on LGBTQ* lives in Eastern Europe.



In this region too, an important tool in the hands of activists is the distribution and celebration of queer expressions and culture. Film festivals can play a particularly strong part in disseminating queer voices and narratives. Therefore, the existence of queer film festivals in the region is crucial. Queer film festivals have power: they are able to represent people who have less opportunities to tell their stories; they are able to foster dialogue with other communities, particularly hegemonic ones; they are able to question the 'norms' and challenge preconceived notions of normalcy; and they are able to create a space where a re-imagination and re-distribution of power becomes possible. They have the power to catalyze and bring about social change. Therefore, queer film festivals are acting as agents of queer activism and this activism is something that gives hope to many. Moreover, this activism is an act of resistance against oppressive power structures, and this resistance is once again needed immensely as right-wing populism casts its threatening shadow over queer communities. Standing up proudly against these powers is an enormous task, and it requires a lot of courage and dedication. I believe that the opportunity for queer film festivals from across the globe to



meet, exchange ideas, discuss different practices, and seek partnership offered by the Berlinale can reinforce both the courage and the dedication for them and can even spark ideas for new initiatives. And this makes me hopeful, even if recent news from the country where I grew up brought back some heavy memories. Looking at the diverse selection of queer films and their astute political power I cannot help but to be hopeful. Hopeful, that maybe one day I do not have to carry with me that particular mix of fear and anger of a 17 year old gay boy. Until then, I try to utilize it to my advantage and turn it into fuel for active resistance. It will be needed.

In the spotlight of this article are two truly inspirational Eastern European film festivals that actively contributed to the progression of LGBTQ* rights and that are facing serious challenges under a fresh wave of intolerance and hate speech inflamed by right-wing politics.

Side by Side Film Festival, Russia

Side by Side is a human rights themed LGBT film festival established in 2007. They aim to create a free, open cultural space for LGBT people and to build a forum with the support of the filmic medium to discuss LGBT issues, question the hegemonic 'norm', and to deconstruct myths and stereotypes surrounding LGBT communities. Their goal at large is to facilitate change and to inspire greater acceptance and tolerance of sexual and gender minority groups in Russia.

The festival has faced significant hostility from the get go: in 2008 the festival had been effectively banned by Russian authorities, screenings had to be held at undisclosed, secret locations. Last year anti-gay protestors and bomb threats were casting a shadow over the festival, however all screenings were held and the festival attracted a large audience.

The perseverance of the organizers is remarkable and their work is vital in the current political context of the country.

<https://www.bok-o-bok.ru/default.asp?lan=1>




LGBT Film Festival, Poland

In 2020 the 11th edition of LGBT Film Festival Poland will take place. It is possibly the largest LGBTQ* themed film festival in Eastern Europe. The festival runs smoothly since its inception in 2010 and its main location is the Warsaw Cinematheque. A special thing about the festival is that it travels with its program across the country. Cities that took part in last year's edition were Warsaw, Gdańsk, Łódź, Wrocław, Lublin, Bydgoszcz, Kraków and Poznań. As such, the festival is able to bring the discussion on LGBTQ* themes to areas where access to such films is not so common.

In their programming the curators of the festival seem to be choosing from a wide array of genres: feature films, short films, and documentaries are presented alike. The aim here is to show the complex emotional and social reality_(ies) of LGBTQ* communities.

The festival plays a crucial role in providing the LGBTQ* community with visibility and has proven to be an effective tool in building certain bridges between LGBTQ* people and the hegemonic society.

<http://www.lgbtfestival.pl/>



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TEDDY ACTIVIST AWARD



2020

Inspired by the work and courage of so many activists* who fight for the ongoing struggle of sexual and gender minorities all over the world, the TEDDY ACTIVIST AWARD honours people who work for change under difficult circumstances and in a non-supportive political and social environment and thus contribute to tolerance, acceptance, justice and equality in the world. In many parts of the world, this means putting oneself and the people around you at risk and exposing oneself to rejection, marginalization, isolation and persecution. The award is intended to honour the courage and determination of these people and is connected with a prize money of 5.000 €.donated by the entrepreneur and longtime TEDDY supporter Harald Christ.

For Harald Christ, the foundation of the TEDDY ACTIVIST AWARD is a matter of the heart and social responsibility at the same time. "Against the background of our history with the arduous and stony path from the Nazi concentration camps to the prisons of the 50s and 60s to the Marriage for All of Today, we are under the obligation not to look away when injustice happens and not to remain silent when an outcry of indignation becomes a duty. And it should be the duty of all of us to support and protect all those who work resolutely and courageously for equality and justice at the very hot spots of marginalization and hatred".

The **TEDDY ACTIVIST AWARD 2020** goes to a group of activists who, at risk to their own lives, save and rescue persecuted homosexuals and transsexuals in Chechnya from imprisonment, torture and murder and bring them to safety. The TEDDY and Harald Christ pay tribute to these courageous people with deep respect and hope that this prize will help to ensure that the continuing silence and look away of the so-called "free world" finally turns into a worldwide outcry of indignation and that the perpetrators are ostracized and held accountable by the world community.

The Gay Pogrom in Chechnya: On April 1, 2017, the *Novaya Gazeta*, an independent Russian newspaper, reported that government security officials were abducting, detaining, and torturing gay men in Chechnya, demanding that these men divulge the names of other gays whom they would then abduct, detain, and torture as well. Chechnya's President Ramzan Kadyrov has openly described the goal of this campaign as an effort "to cleanse our blood." He has called upon family members to carry out so-called "honor killings."

There are no estimates of the number of the dead. Hundreds of Chechens have simply disappeared since the atrocities began, and hundreds more have escaped.

Leaders of the St. Petersburg-based Russian LGBTQI* Network established a hotline in the early days of the pogrom. They set up a series of secret safehouses through the country, in partnership

with other LGBTQI* organizations, especially The Moscow Community Center for LGBT+ Initiatives.

In the first two years, they moved 151 people out of the Chechnya and beyond the Russian border. Countries receiving them include Canada, Germany, France, Norway, Belgium, the Netherlands, Argentina, and elsewhere. The US government rejected all applicants stemming from the pogrom .

Response from Chechen Leadership: Ramzan Kadyrov immediately denied the accusations when they first surfaced, calling them "lies." What's more, he says it is impossible to carry out such crimes because they "don't have those kind of people here. We don't have gays." Despite these statements, Kadyrov has publicly endorsed so-called "honor killings," urging families to murder relatives suspected of being gay, lesbian, or transgender. His press secretary stated: "If there were such people in Chechnya, the law-enforcement agencies wouldn't need to have anything to do with them, because their relatives would send them to a place of no return." Those who commit such murders face no criminal ramifications.

Russian President Vladimir Putin accepted Kadyrov's denials. Yet under pressure from international leaders, Putin briefly moved forward with a widely criticized investigation, which found no witnesses and victims willing to give testimony, fearing retribution. The Kremlin claimed the lack of testimony was proof that no human rights abuses had occurred.

Lesbians and Transgender Women and Men are Also Targeted: Although much of the reporting on this subject has focused on gay men, Chechen lesbians and transgender women have reported similar treatment. Survivors have commonly spoken about forced religious exorcisms and involuntary commitments to psychiatric hospitals, as well as torture and detention. Evidence has also surfaced of so-called "honor killings" of lesbians.

Women have little autonomy in Chechnya's interpretation of Islam. Male family members generally accompany them when they are outside of their homes, making their efforts to escape to safety even more difficult — and dangerous — than for men.

The Victims are Being Hunted Around the World: Since the operational goal of Kadyrov's government is the elimination from the Chechen bloodline of LGBTQI people, fleeing the country doesn't give victims safety. Authorities pressure Chechen families to hunt them down and return them for execution. And their reach is surprisingly far. There is a vast global diaspora of people who fled during the two Chechnya wars.

In November 2019, officials called upon diaspora members to enforce Chechen mores wherever they live. In remarks widely

They are terrified, they don't trust anyone. Everyone whom we helped was afraid that this was a setup, and this was a scheme to entice them. Everyone told me this. Everyone we brought said, «Thank God it's you, an ordinary Russian woman. And we thought that it will be over for us as soon as we arrive.» I asked them, «Why did you come if you were afraid it was a setup?» And they told me: «If we stayed, we would be killed anyway.»

Tatiana Vinnichenko

What is happening in Chechnya falls under the article «crime against humanity» of the Roman Statute of the International Criminal Court. Crimes against humanity should be investigated. Now we are now working to investigate the mechanisms of a case submission. Each of the victims also has the ability to apply to the European Court of Human Rights.

Igor Kochetkov

"Welcome to Chechnya", the film by David France about the situation in Chechnya and the struggle of those activists who are awarded with the TEDDY ACTIVIST AWARD has its international premiere in the Panorama of the 70th Berlin International Film Festival on 26 February at 16.30 at Kino International.

seen as referring to gay people, Kadyrov's right-hand man said: "I'm telling you, those who live in Europe, America and Canada: Stop such people! By law, with our traditions and customs, we should resolve their problem," said Adam Delimkhanov. "We implore you, don't let them embarrass the honor of our nation." There have been cases of Chechens being tricked into returning or being forced in their new country to record denials of their homosexuality. Some have been attacked in their host countries.

It's Not a Good Time to be Gay in Much of the World: The persecution of gay people is not exclusive to Chechnya. According to ILGA-Europe, there are 70 countries worldwide where being gay is criminalized, including 11 countries where the death penalty could be imposed.

However, what is happening in Chechnya is categorically different. It is the only government since Nazi Germany to round up LGBTQI people for extermination.

Additional Resources

Masha Gessen, "The Gay Men Who Fleed Chechnya's Purge," New Yorker, July 3, 2017 <https://www.newyorker.com/magazine/2017/07/03/the-gay-men-who-fled-chechnyas-purge>

Masha Gessen, "Fleeing Anti-Gay Persecution in Chechnya, Three Young Women Are Now Stuck in Place," New Yorker, October 1, 2018 <https://www.newyorker.com/news/our-columnists/fleeing-anti-gay-persecution-in-chechnya-three-young-women-are-now-stuck-in-place>

"They Have Long Arms and They Can Find Me: Anti-Gay Purge by Local Authorities in Russia's Chechen Republic," A Human Rights Watch Report, May 26, 2017 <https://www.hrw.org/report/2017/05/26/they-have-long-arms-and-they-can-find-me>

"Honor Kill: How the Ambitions of a Famous LGBT Activist Awoke a Terrible Ancient Custom in Chechnya, Elena Milashina," Novaya Gazetta, April 1, 2017 <https://novayagazeta.ru/articles/2017/04/01/71983-ublystvo-chesti>

"Novaya Gazetta Learned of New Gay Persecution in Chechnya," Novaya Gazetta, January 11, 2019 <https://novayagazeta.ru/news/2019/01/11/148260-chechnya>

ILGA Europe, "Sexual Orientation Laws in the World, 2019" https://ilga.org/downloads/ILGA_Sexual_Orientation_Laws_Map_2019.pdf

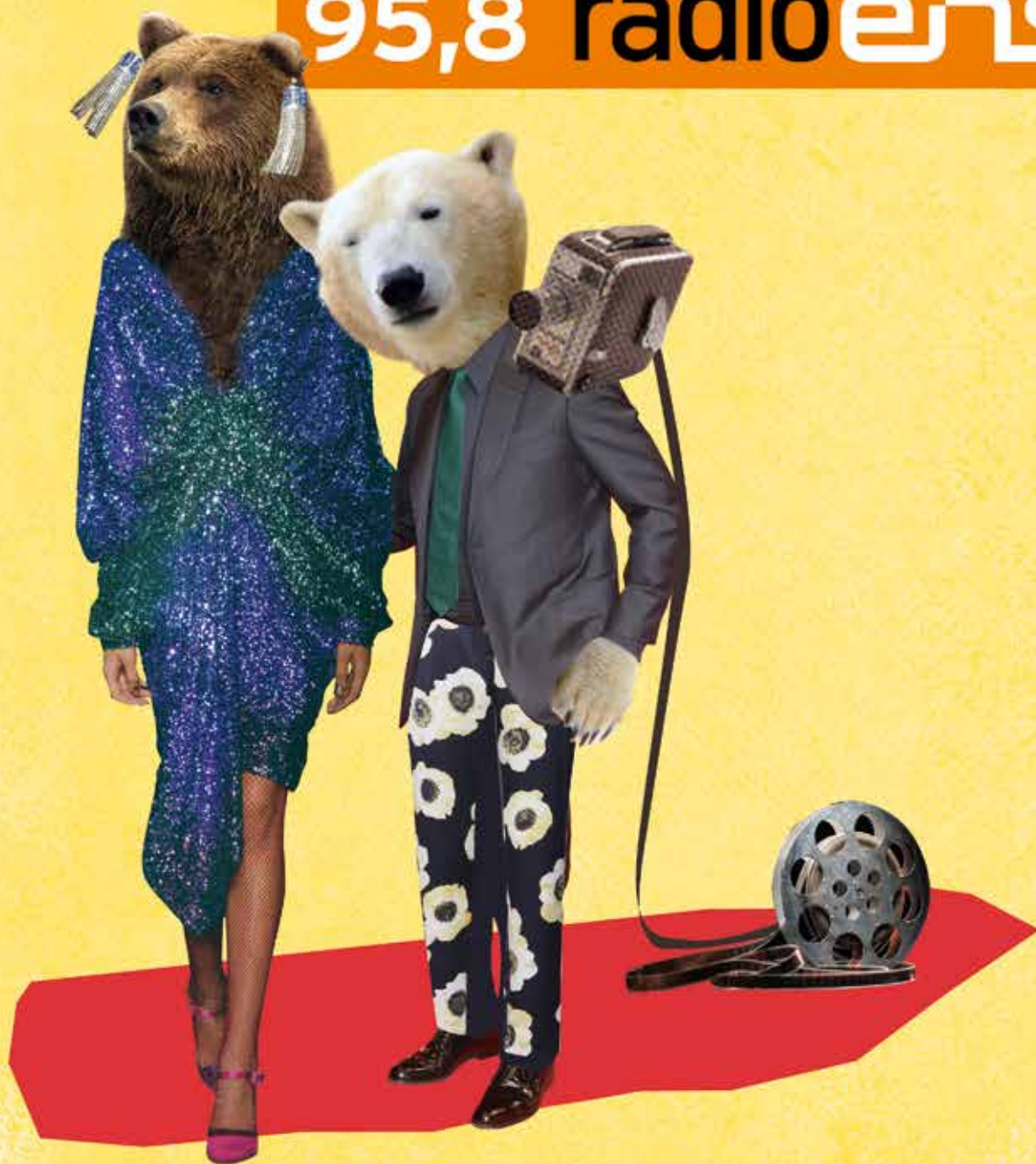
"Welcome to Chechnya", the film by David France about the situation in Chechnya and the struggle of those activists who are awarded with the TEDDY ACTIVIST AWARD has its international premiere in the Panorama of the 70th Berlin International Film Festival on 26 February at 16.30 at Kino International

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QUEER ACADEMY

A DIRECTORS EXCHANGE 2020

Location: TEDDY BAR, Sony Center, Bellevuestr. 1, 10785 Berlin - Free admission

Tuesday, February 25, 2020

Curated by Panorama and organised with the Queer Academy, A Directors Exchange analyses the work of filmmakers whose films are being presented at the festival and are in contention for the TEDDY AWARD.

11.30 am – 12.30 pm

A Directors Exchange on Queering the Framework

In conversation with **Patric Chiha** and **Matthew Rankin**

Patric Chiha, director of *Si c'était de l'amour*, and Matthew Rankin, director of *The Twentieth Century*, use various styles and artistry in their films to queer the framework where stories told through dance and theatrical staging become celebrations of transformation.

Moderation: **Ana David**

1 – 2 pm

A Directors Exchange on New Queer German Cinema

In conversation with **Faraz Shariat** and **Leonie Krippendorff**

Two films with a fresh take on coming of age and coming to terms with ideas of home and belonging in a post-migrant society. Faraz Shariat, director of *Futur Drei* and Leonie Krippendorff, director of *Kokon*, talk about their motivations, inspirations and desires for creating their own stories.

Moderation: **Nastaran Tajeri-Foumani**

The events are held in English. / Die Veranstaltungen finden in englischer Sprache statt.

QUEER ACADEMY Summit 2020



Location: TBA - please see queeracademy.net - Free admission

Wednesday, February 26, 2020

The Queer Academy builds on the wealth of knowledge from over 30 years of Berlinale encounters. Movements born from such exchanges have led to creative and social developments in our industry and have promoted exchanges with filmmakers, film festival organizers and audiences. The Queer Academy Summit organises discussions about cinematic works and subjects that concern and connects industry professionals and audiences alike.

1 – 1.30 pm

Keynote: Darick Qin, Director of Operations, ShanghaiPRIDE

Established in 2009, ShanghaiPRIDE has faced extraordinary challenges in its fight to show queer films. Battling censorship and legal issues, every year it is more than a film festival, becoming a central cultural community event sharing screen stories about the love, hardships, growth and triumphs of LGBTQI* in China.

1.30 – 3.30 pm

Panel: From Shorts to Series – Interdisciplinary Storytelling in Queer Narratives

In conversation **Athina Rachel Tsangari**, Director of *Trigonometry*, Berlinale Series
Lia Hietala & Hannah Reinikainen, Directors of *Always Amber*, Berlinale Panorama
Ray Yeung, Director of *Suk Suk*, Berlinale Panorama
Omer Sterenberg, Director of *HaMa'azin (Listening In)*, Berlinale Shorts
Gil Baroni, Director of *Alice Júnior*, Berlinale Generation

The queer narratives on display are strong examples of the different approaches taken by filmmakers to share their stories. Series delve into the complex layers of a character; fiction features experiment with different forms of storytelling to communicate our desires; documentaries present the courage of people taking authorship of their stories; shorts compress a complex story conveying more with images than words. With the diverse guests from this year's festival the potentials of cinematic approaches will be analysed and discussed.

Moderation: **Kristian Petersen**

The events are held in English. / Die Veranstaltungen finden in englischer Sprache statt.

#Berlinale

70.
Berlinale

Berlinale
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20.2.
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34. TEDDY AWARD

28. Feb. 2020

21:00H

AWARD CEREMONY

@ VOLKSBÜHNE Rosa-Luxemburg-Platz, 10178 Berlin

23:30H

**BACKSTAGE PARTY
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TEDDY Gala ARTISTS



Annie Heger

She is an NDR columnist, comedian, 100% human – activist, literature prize winner, singer, the loudest "Liza" of the North and bird of paradise among the Nordic seagulls. Annie hosts festivals, CSDs, panel discussions, sings and fights loudly, dances wildly, can party as well as engage in politics. She knows how to party with us and challenge us.

Emma Laule combines elegance with power and presence in her aerial acrobatics. The Berlin-born artist studied first in Berlin and then in Holland, where she received her Bachelor's degree in Circus and Performance Art in 2016. In the same year she was awarded the silver medal and the special prize of the Tigerpalast at the International Youth Circus Festival. Since then she has performed throughout Germany and

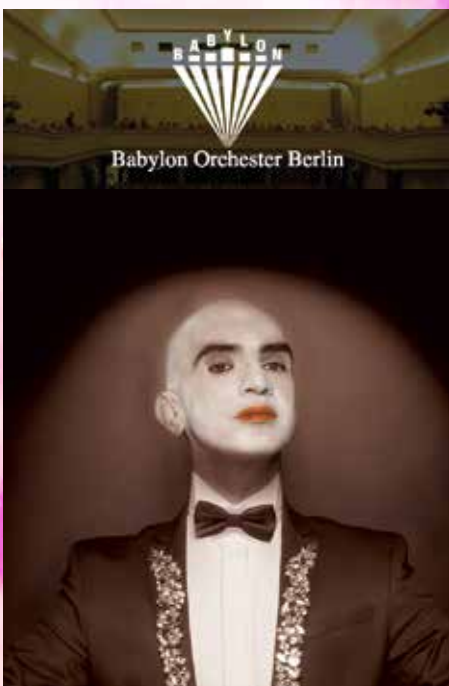
Emma Laule



around the world in variety shows, theatres and at festivals. In her productions she questions the traditional approach of the circus and searches for new possibilities of expression within the medium.

As an acrobat in René Pollesch's "Kill Your Darlings" she has already performed at the Volksbühne.

At this year's TEDDY-Award ceremony she will show her solo on the vertical rope.



Edson Cordeiro and the BABYLON Orchester Berlin

The exceptional Brazilian singer **Edson Cordeiro and the BABYLON Orchester Berlin**, under the direction of the composer and pianist Hans Brandner and the conductor Marcelo Falcão take the audience on a time journey to the Weimar Republic – into the so-called roaring '20s and '30s. An exciting era comes to life again.

Countertenor Edson Cordeiro will perform songs with the orchestra from this time singing as if he'd just stepped out of an expressionist silent movie – only with a four-octave voice! A singular and unique experience for eyes and ears. In 1919, the first educational film about homosexuality – "Anders, als die anderen," ("Different from the others") – was directed by Richard Oswald, with Conrad Veidt in the leading role. This film also inspired a hit song of 1919, a hymn of the gay movement of the Weimar Republic "Das Lila Lied". The lyrics say: "We are just different from the others, "who only loved in step with morality..."

TEDDY Gala ARTISTS

Holly Schlott

Holly Schlott is the first TransSaxophonist in Germany. Over 40 years in the music business worldwide on her way as Volker she finally decides on the occasion of her round birthday to "come to her own terms". With her special TransSax she enchants the music world since 2018 now in a new shape. Her vision: a Global Trans Orchestra.



Leopold



LEOPOLD is a statement. With an extraordinary voice and extravagant outfits he belongs to a new generation of self-confident queer artists. He breaks down gender boundaries and is a supporter of Fridays for Future, equal rights and acceptance & visibility of LGBTIQ*. All songs are self-written and produced in collaboration with keyboarder/guitarist Jakob Mecke. His current single "This" is a statement against Hate Speech.

Base Berlin

BASE BERLIN understands itself as an art pool of a new generation of artists and performers and is the platform for young independent creative people from the fields of artistry, dance, stage design, light design, video, photography and acting. This is where new performances and shows are created in collaboration with choreographers, directors, stage designers, lighting designers, stage technicians and photographers working together in a constructive mutual exchange.



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Party & Lounge ARTISTS

DJ Claudia Lenzen



So far you've known the lesbian party-allrounder from Cologne as DJ Blues: She's the creator of the Women-Pleasure-Party, the former multi-sexual Blue-Lounge-Bar and resident of international women festivals like 'Ella' and 'L-Beach'. Claudia Lenzen creates a stir through the decades and her mixes turn every night into a unique experience. She feels comfortable in every single genre: her trademark is a wild mix of charts, latin, pop, rock, 60s-90s, hip-hop, disco classics, house, electro, trash and everything fun. From Schlager to house – everything's possible...

DJ Monique

Nostalgia-Party, Club- or Festival Event: Monique is happy to take care of the audience's wishes, inspires with a wide range of party music and surprising mixes, and she always has a musical ace up her sleeve. The Berliner-by-choice with roots in Vienna, lesbian activist and organiser of the legendary Café Fatal at Club SO36 in Berlin is always completely in touch with her audience and does one thing above all: she creates a damn good atmosphere! Look forward to bop, dance and sing along to pop, rock, disco and all-time favourites.



DJ Johannes D. Täufer



Johannes D. Täufer is the founding father of Mis-Shapes, a favourite in Hamburgs queer scene for over 13 years. Their anything goes motto of "schwul.lesbisch.scheißegal" also applied to their musical approach, mixing genres like Indie, Pop, RnB, 90s and Electro. Now in his well earned "retirement", days Johannes plays mostly Happy House & All Things Disco. Though he still likes to summons his inner Pop-Diva time after time, a feat he cultivated at friends' birthdays, weddings and even prom nights.

spot at Spring Breakers, the newcomer party at Schwuz, one of Berlin's top queer club locations. To no surprise, Basic Fag finds his origins in basic pop, mixed up with nasty hip hop anthems. Sometimes classic, sometimes urban – always iconic.

DJ Basic Fag

The being behind Basic Fag is usually writing about pop music and culture. His features can be read on several online media platforms. Always in mood for real bangers, he switched words for sounds in 2017 and shared his musical taste with the audience of the Porn Film Festival Berlin. Soon he performed at underground events in queer venues like the late Sounds and ultimately got a



Visuals: Alkis



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

Das blaue Wunder

Das blaue Wunder is presented by Norbert and Magnus, who already fought for the queer cause in the 70s of the last century. But apart from this fight they still found enough time to get plenty of vinyl treasures on the burning themes of the time ("Was wird aus einer verlorenen Liebe?") at flea markets. Their music and quiz evenings at the Gnadenbrot rest stop are legendary, ranging thematically from "Orte, Plätze, Wüstenwanderungen" to "frau* – das Geschlecht, das nicht Eins ist". Their almost electric selection of music can currently be heard regularly in the Möbel-Olfe.

34. TEDDY AWARD JURY



CHRIS BELLONI is a documentary filmmaker, producer and director of the International Queer & Migrant Film Festival Amsterdam, which he initiated in 2015. His debut film *I am gay and Muslim* screened at film festivals worldwide. In 2018, he initiated LGBT & arts related projects in Azerbaijan and in the Western Balkans region. His most recent

film *Up Close & Personal: LGBT Police* was released in 2019. In 2020 he will launch a multiple year project on *artivism* and human rights in the Caribbean region. Recently, he was juror at Oslo/Fusion Festival, Festival Internacional de Cine sobre Diversidad Sexual y de Género del Uruguay and PriFest Prishtina International Film Festival. Also, Chris Belloni is nominated for most influential Amsterdammer of the Year 2020, an award for a person who did something remarkable for the city of Amsterdam.



CRISTIAN RODRÍGUEZ (Santander, Spain, 1981) is Journalist, holds a Masters in Comparative Literature Studies and was also trained in Film Editing. He has always focused on communication and cultural production related areas: for six years he was in charge of Grupo Sinnamon's Contents Department (Barcelona),

having also worked with clients such as Desigual (in Paris), festivals like Walk&Talk and Panazorean IFF (on Azores Islands), magazines (as a music critic for Playground, Rockdelux) and filmmakers like Zoraida Roselló. He currently lives and works in Lisbon, where he is programmer and director of Queer Lisboa and Queer Porto - International Queer Film Festivals since 2015.



SYLVA HÄUTLE creates visibility for queer, alternative lifestyles as director and curator of the QFFM | Queer Film Festival Munich. Since its founding in 2015, she has directed the festival and made the QFFM a permanent institutional part of the Munich festival landscape. In 2011 she completed her studies of Social and Cultural Anthropology

with a focus on Visual Anthropology at the LMU Munich. As a queer feminist political activist, she brings different groups together, forges networks and alliances, and creates cultural spaces for queer life and desire in Munich. In 2019, she was the first openly pansexual person to speak at the IDAHOBIT demo in Munich, is a board member of QueerCulture e.V. and a founding member of the queer network muQ*, whose goal is to break down the boundaries within the LGBTIQ+ scene. She does not own a houseplant.



KSENIA ILINA is a film critic and curator based in Russia. She has an MA in Film Theory and Art Criticism from St Petersburg State University. In her graduation thesis, she focused on the history of the cult film phenomenon through its queer component. Since 2015, she has worked as a film critic for several film portals and magazines in

Russia. At the same time, as a film journalist she closely collaborates with a Russian LGBT film festival Side by Side. Ksenia is also a creator and curator of the Invisible Film Festival based in St Petersburg, specializing in different forms of videoart and queer films.



NATALEAH HUNTER-YOUNG is a film programmer and PhD candidate in Communication and Culture at Ryerson and York Universities in Canada. She has supported festival programming for the Toronto International Film Festival, the Hot Docs Canadian International Documentary Festival, and the Durban International Film Festival in South

Africa. You can find recent writing by Nataleah with Xtra, Canadian Art Magazine, the Gardiner Museum, and issue 58 of PUBLIC: Arts | Culture | Ideas for which she also served as co-editor. She was born and raised in community.



GAO YITIAN is a producer, senior film programmer and operation director at FIRST International Film Festival. He joined FIRST since the year of 2013. Over the past years, he has partnered with many young Chinese talents and played an active role in the production of many award-winning Chinese language films, including *Taste Of Betel Nut* (dir. Hu Jia, 2017), *Wrath Of Silence* (dir. Xin Yukun, 2017), *Enigma Of Arrival* (dir. Song Wen, 2018) and *An Elephant Sitting Still* (dir. Hu Bo, 2018), which have been enthusiastically acclaimed by domestic and international audiences.



HEITOR AUGUSTO works as a freelance programmer, film critic, lecturer and translator and is based in Sao Paulo, Brazil. He curated the retrospective Black Brazilian Cinema: Episodes of a Fragmented History (Belo Horizonte Short Film Festival) and has programmed for Festival de Brasília, Tomie Ohtake (a leading museum for contemporary art),

among other festivals, retrospectives and film clubs. He's the head programmer for NICHÔ 54, institute of which he is a co-founder, working for the promotion of film education to underrepresented segments of the Brazilian population. With more than a decade of experience in the film industry, his writing has been published in different outlets and he has used his experience in the field to hold workshops in critical writing. For the last six years he has also lectured on underrepresented events and players in the history of cinema. Through this his work has helped to uncover systemic invisibilization perpetuated by traditional approaches of film history, providing healing to historically shattered subjectivities, as well as being an integral part of forging his own identity. His recent curatorial projects have been focusing on experimental and queer expressions in Black film, as well as connecting the experiences from the African Diaspora.



34. TEDDY AWARD FILM LIST

ALL QUEER FILMS AT THE 70TH
BERLIN INTERNATIONAL FILM FESTIVAL

20.02 - 01.03.2020

FEATURE FILM

DOCUMENTARY / ESSAY

SHORT FILM

SERIES

RETRO

ALICE JÚNIOR ALICE JUNIOR

DIRECTOR Gil Baroni

CAST Anne Celestino Mota, Emmanuel Rosset, Thaís Schier, Surya Amtrano, Matheus Moura, Katia Horn, Igor Augustho, Gustavo Piaskoski, Antonia Montemezzo, Marcel Szymanski

GENERATION 14PLUS Brazil, 2019
87', Portuguese/English ST

27.02. / 20:30 Urania 28.02. / 13:30 CinemaxX 3

29.02. / 19:00 Cubix 8 01.03. / 17:00 Urania



© Renato Ogata & Gil Baroni

“So folks, you know me as Alice Júnior. I’m trans, hard to beat, and ready for whatever there is to be.” Fast-moving cuts set to pop samples and sound effects, a hint of glitz and a bagful of emojis. Alice Júnior is producing her latest YouTube video about the long-awaited first kiss. But when her father walks into her bedroom and announces in front of the camera that they will be leaving the vibrant Brazilian city of Recife and moving to a small, conservative town in the south, Alice has to prepare herself for the prudery and small-mindedness she will confront there. The transgender teenager, played by the blogger Anne Celestino, doesn't let the initial hostility get her down. With her dazzling personality, the self-confident and charismatic Alice makes her new schoolmates and teachers rethink their conservative Catholic ways.

BERLIN ALEXANDERPLATZ

DIRECTOR Burhan Qurbani

CAST Welket Bungué, Jella Haase, Albrecht Schuch, Joachim Król, Annabelle Mandeng, Nils Verkooijen, Richard Fouofié Djimeli, Thelma Buabeng, Faris Saleh, Michael Davies

WETTBEWERB Germany, Netherlands, 2020
183', English/German ST

26.02. / 15:30 Berlinale Palast

27.02. / 09:15 Friedrichstadt-Palast

27.02. / 15:00 Haus der Berliner Festspiele

01.03. / 17:15 Berlinale Palast



© Frédéric Batiér/2019 Sommerhaus/eOne Germany

Francis has survived his escape from North Africa. When he wakes up on a beach in the south of Europe, he is determined to live a regular, decent life from now on. But he winds up in present-day Berlin where a stateless person without a work permit is treated just as mercilessly as the labourer Franz Biberkopf in Döblin’s classic novel of German modernism. Francis initially resists an offer to deal drugs in Hasenheide park, but then comes under the influence of Reinhold, his neurotic, sex-addicted pal who takes him in. When Francis meets club owner Eva and, after several dramatic experiences, the escort girl Mieze, he feels he’s found something for the first time, something he’s never known before: a little bit of happiness – which is precisely what Reinhold begrudges him. Like the literary source material, this contemporary version of Berlin Alexanderplatz is also about society and outsiders, desire and travesty. Not unlike Fassbinder’s version, Qurbani’s epic is a gloomy journey through the “dark night of the soul” – not least on account of its authentic, atmospheric images of Francis’ city of exile: Berlin.

BLOODY NOSE, EMPTY POCKETS

DIRECTORS Bill Ross IV, Turner Ross

CAST Michael Martin, Cheryl Fink, Shay Walker, John Nerichow, Lowell Landes, Ira J. Clark, Bruce Hadnot, Pete Radcliffe, Felix Cardona, Pam Harper

PANORAMA USA, 2020
98', English/English ST

24.02. / 19:00 CinemaxX 3 25.02. / 16:15 Cubix 7

26.02. / 14:30 Colosseum 1 28.02. / 16:00 CinemaxX 4

01.03. / 22:00 Cubix 7



© Department of Motion Pictures

In their films, the brothers Bill and Turner Ross often train their camera on simple people leading far from glamorous lives. In this film they find their protagonists in the shadow of the glitzy world of Las Vegas, in a bar called Roaring 20s, which is on the brink of closure. Always observing, but nonetheless in the thick of it, they accompany the last 24 hours in and around the bar, enabling the viewer to immerse themselves in a microcosm that might well be found in many places in the world but that nobody likes to look at too closely. This is a place where people know and help each other, where they feel understood, can have it out with each other and reconcile again. The film uses methods of the documentary to achieve an unobtrusive proximity that makes us feel as if we too are taking a seat among the regulars at the bar, partaking in Michael’s philosophical excesses, listening to Shay’s tearful expressions of love, and experiencing for ourselves the caring familiarity of this place. In the end, when the last customers stagger out of the bar, we’ve grown fond of them all and have to wonder what their next day will be like and what life holds in store for them.

CHARLATAN**DIRECTOR** Agnieszka Holland**CAST** Ivan Trojan, Josef Trojan,
Juraj Loj, Jaroslava Pokorná**BERLINALE SPECIAL GALA** Czech Republic,
Ireland, Poland, Slovak Republic, 2020
118', English/German ST

27.02. / 18:45 Berlinale Palast

28.02. / 09:30 Haus der Berliner Festspiele

28.02. / 13:00 Friedrichstadt-Palast

29.02. / 21:00 Haus der Berliner Festspiele



© Marlene Film Production

Jan Mikolášek is the epitome of aplomb and solidarity. He is talented, sensitive, assertive and enigmatic. In his youth and when he is older, regardless of whether he is in private or public, he is a man of action, reason and intuition. A faith healer. Just one glance at the urine bottle is enough for him to know what ails his patient. With fame comes fortune, and this at a time when Czechoslovakia is a pawn in a game being played by the major power blocs. Protected and used by both the National Socialist and Communist regimes, he steps in wherever the system fails. But during the post-Stalinist years, the political climate becomes unpredictable and his special status is endangered. Along with his assistant František, with whom, as the secret police are well aware, he has much more in common than herbal medicine, the charlatan finds his morals being put to the test. Based on the life of Jan Mikolášek (1889-1973), and with a screenplay by Marek Epstein, Agnieszka Holland once again explores the link between the private and the political, and the relationship between the passage of time and the story of an unconventional individual.

**DIE LETZTE STADT
THE LAST CITY****DIRECTOR** Heinz Emigholz**CAST** John Erdman, Jonathan Perel,
Young Sun Han, Dorothy Ko,
Susanne Sachsse, Laurean Wagner**ENCOUNTERS** Germany, 2020
100', English/German ST

26.02. / 18:00 CinemaxX 7 27.02. / 17:00 Cubix 6

28.02. / 22:00 International 01.03. / 10:30 CinemaxX 10



© Heinz Emigholz & Filmgalerie 451

An archaeologist and a weapons designer, who knew each other in a previous life as a filmmaker and a psychoanalyst, meet at an excavation site in the Negev desert and begin a conversation about love and war, which they continue in the Israeli city of Be'er Sheva. A series of encounters with alternating actors in different roles ensues, which leads the viewer through the cities of Athens, Berlin, Hong Kong and São Paulo. Among those appearing are: an old artist who meets his younger self; a mother who lives with her two grown-up sons, a priest and a policeman; a Chinese and a Japanese woman; a curator and a cosmologist. The protagonists' dialogues revolve around social taboos that have become obsolete, generational conflicts, war guilt and cosmologies. The architecture of these five cities serves as a third interlocutor in the protagonists' conversations and completes their philosophical and metaphysical journeys.

**FUTUR DREI
NO HARD FEELINGS****DIRECTOR** Faraz Shariat**CAST** Benjamin Radjaipour,
Banafshe Hourmazdi, Eidin Jalali
PANORAMA Germany, 2020
92', German, Farsi/English ST

23.02. / 21:00 CinemaxX 7 24.02. / 16:15 Cubix 7

29.02. / 19:30 Zoo Palast 2



© Edition Salzgeber, Jüngerlinge Film

High-cut trousers, skin-tight t-shirt, short, peroxide-blond hair. On his birthday, Parvis celebrates by stealing a bottle from the bar at the club and dancing. The son of Iranian parents, he has established himself in the attic of his parents' house in a quiet new housing estate in Lower Saxony and is busy trying out everything and anything from sex dates to raves. After getting caught shoplifting, he is sent to do community service in a refugee shelter where he falls in love with Amon, who has fled Iran with his sister Banafshe Arezu. The trio enjoys a summer of fierce partying till dawn, coloured by the realisation that, in their different ways, none of them is at home in Germany. In his powerful, semi-biographical debut peppered with pop-cultural references, Faraz Shariat unfolds a tale of intense first love. With a precise grasp of social context, he offers a sensitive insight into the experience of migrants in Germany caught between feeling foreign, being excluded and obtaining the permanent right to stay, and shows how even subsequent generations are still in the process of arriving.

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KØD & BLOD WILDLAND

DIRECTOR Jeanette Nordahl

CAST Sandra Guldberg Kampp, Sidse Babett Knudsen, Joachim Fjølstrup, Elliott Crosset Hove, Besir Zeciri, Carla Philip Røder, Sofie Torp, Frida Sejersen, Omar Shargawi, Benjamin Kitter

PANORAMA Denmark, 2020
88', Danish/English ST

21.02. / 19:00 Zoo Palast 1 22.02. / 13:00 Cubix 9

23.02. / 09:00 CinemaxX 7 24.02. / 22:00 Colosseum 1

01.03. / 19:00 Zoo Palast 1



© David Gallego

“You’re too baked, sweetheart”, says Mads’ mother after greeting him with a kiss on the lips. In this family it is okay to bend the law, as long as you do it right. A twisted lesson the 17-year-old Ida is about to learn. Having recently lost her mother in a car accident, she has been taken in by her aunt and three cousins, whom she barely knows. Theirs is a loving home, but it soon transpires that the family, led by its caring but disciplinarian matriarch, engages in criminal activities. As boundaries keep on being pushed, Ida finds herself torn between her safety and the allure of her cousins’ ferocious behaviour. When the clan descends into conflict with the police, Ida has to decide what is more dear to her: the loyalty to her new family or her own life.

Featuring a superb central performance by newcomer Sandra Guldberg Kampp, Jeanette Nordahl’s fiercely intelligent debut is an arresting study of family and dysfunctionality, the nourishing and burdensome nature of love, and the complexity of desire. An impressive mix of remarkable camerawork, exquisite writing, and a visceral, electronic score. An intense film that runs deep.

KOKON COCOON

DIRECTOR Leonie Krippendorff

CAST Lena Urzendowsky, Jella Haase, Lena Klenke, Elina Vildanova, Anja Schneider

GENERATION 14PLUS Germany, 2020
95', German/English ST

21.02. / 19:30 Urania

22.02. / 20:30 HAU Hebbel am Ufer (HAU1)

23.02. / 17:00 Cubix 8 27.02. / 14:00 CinemaxX 1

01.03. / 13:30 CinemaxX 3



© Martin Neumeyer/JOST HERING FILME

“We’re like fish in a fish tank. We keep swimming round in circles, from one end of Kotti to the other and back again, until we eventually manage to jump out of the tank.”

Berlin-Kreuzberg is Nora’s microcosm. Nora, the silent observer, is always tagging along: At parties, at school, at the pool, on rooftops and in apartments. Nora drifts around the monotonous housing blocks with her big sister and her friends, witnessing events that seem to cross-fade in the summer light. Girls who want to be slim and pretty, boys who say dumb things to provoke or because they are in love. Ruthless smartphone cameras and fragile teenagers. But Nora has her own way of looking at the world, and when she meets Romy, she realizes why. There is music in the air, Nora’s body is changing, and caterpillars are spinning their cocoons. Realistic and taking on the protagonist’s perspective, this film captures a summer of change.

LAS MIL Y UNA ONE IN A THOUSAND

DIRECTOR Clarisa Navas

CAST Sofia Cabrera, Ana Carolina Garcia, Mauricio Vila, Luis Molina, Marianela Iglesia, Pilar Rebull Cubells, Facundo Ledesma, Leo Espíndola

PANORAMA Argentina, Germany, 2020
120', Spanish/English ST

20.02. / 21:00 CinemaxX 7 20.02. / 21:15 CinemaxX 5

20.02. / 21:30 CinemaxX 4 21.02. / 13:00 CinemaxX 6

22.02. / 20:00 Cubix 5 23.02. / 21:00 Colosseum 1

24.02. / 18:30 Filmrauschpalast 25.02. / 20:00 Cubix 5

28.02. / 11:15 CinemaxX 6



© Varsovia FILMS

Clad in sportswear, 17-year-old Iris dribbles her basketball through the wide courtyards of her social housing estate somewhere in Argentina. She has been expelled from school and spends the warm days and nights with her two best friends – her cousins – in cramped rooms, fiddling with her mobile phone, or on the empty streets of the town. While playing hide-and-seek, the boys disappear with other boys, they strip off in front of the webcam and write passionate texts in which they rail against a heteronormative society. There is a deceptive lightness in the air and the promise that, when it comes to love and sex, anything is possible. When cool and selfconfident Renata enters the scene, Iris is fascinated, and it is not long before they begin flirting. But on the estate, the rumours about Renata’s past are getting louder and louder. Describing a world where her protagonists are caught between coming out and cyberbullying, community life and poverty, love and violence, director Clarisa Navas captures the transition between the tenderness of childhood and the bitter reality of the adult world in floating images that often have a distinctly documentary feel.

MEU NOME É BAGDÁ MY NAME IS BAGHDAD

DIRECTOR Caru Alves de Souza

CAST Grace Orsato, Karina Buhr, Marie Maymone, Helena Luz, Nick Batista, William Costa, João Paulo Bienemann,

GENERATION 14PLUS Brazil, 2020
96', Portuguese/English ST

25.02. / 20:30 Urania 26.02. / 13:30 CinemaxX 3

27.02. / 20:00 Cubix 8 29.02. / 15:30 Zoo Palast 1



© Camila Cornelsen

"You guys are awful. You don't even know the girl and the first thing you say is: 'She's fucking hot.' She's probably doing a whole lot of cool things you don't even know."

Rolling through São Paulo on her skateboard, Baghdad wears her hair short, her trousers pulled up high, and her sweater tucked into the waistband. Baghdad is cool; she is a girl who respects whom she wants to respect – everyone else might find wet clumps of toilet paper hurled their way. She lives in a house of strong-willed, emancipated women and spends her days at the skatepark with a group of guys who like to hang around shirtless, playing cards and plucking their chest hair. Just like her protagonist, the director glides and swivels through the film with free, easy confidence and swaggering originality, not shying away from darker issues like violence, sexism and discrimination – yet also celebrating solidarity and resistance.

MINYAN

DIRECTOR Eric Steel

CAST Samuel H. Levine, Ron Rifkin, Christopher McCann, Mark Margolis, Richard Topol, Brooke Bloom, Alex Hurt
PANORAMA USA, 2020

113', English, Yiddish, Hebrew, Russian/English ST

22.02. / 15:30 Cubix 7 23.02. / 22:00 Cubix 5

27.02. / 21:30 CinemaxX 7 28.02. / 16:15 Zoo Palast 2

29.02. / 22:00 Cubix 7 01.03. / 13:00 Cubix 9



© AgX

For a Jewish prayer community or "minyán" to be able to hold a service, it must consist of at least ten practising Jews. David, who was born into a Russian immigrant family, is 17 years old and regularly helps out at minyans in Brighton Beach, a district of New York that is characterised by Jewish life. His father, a former boxing coach, his mother and his beloved grandfather all take this for granted. But David, who is just starting to tentatively explore life in the East Village gay scene, gradually begins to question the strict rules of his community and makes friends with two elderly gay Jews. At the same time, David's sexual awakening cannot help but be affected by the emergence of HIV and AIDS.

Director Eric Steel sets his sensitive portrait of a gay Jewish youth in the as yet un-gentrified, roughshod New York of the 1980s. In his feature film debut, he depicts unobtrusively and with quiet humour how one young man squares social attributions – immigrant, Jew, homosexual – with his own feelings and learns to define them anew.

RIZI DAYS

DIRECTOR Tsai Ming-Liang

CAST Lee Kang-Sheng, Anong Hounghuangsy
WETTBEWERB Taiwan, 2019, 127'

27.02. / 15:30 Berlinale Palast

28.02. / 10:00 Friedrichstadt-Palast

29.02. / 13:15 Haus der Berliner Festspiele

29.02. / 21:30 Friedrichstadt-Palast



© Homegreen Films

Kang lives alone in a big house. Through a glass façade, he looks out onto the treetops lashed by wind and rain. He feels a strange pain of unknown origin which he can hardly bear and which grips his whole body. Non lives in a small apartment in Bangkok where he methodically prepares traditional dishes from his native village. When Kang meets Non in a hotel room, the two men share each other's loneliness. Tsai Ming-Liang's new work concludes the exploration he began in *Journey to the West*. The images are emanations of slowness and frailty, embodied by the actor Lee Kang-Sheng, with whom the filmmaker has collaborated for years. After making a personal confession in *Afternoon*, in *Rizi (Days)* he silently observes the encounter between two men who forget the dark side of reality for one night, and perhaps even get close to the truth, before returning to their daily lives. As always, when Tsai Ming-Liang trains his camera on faces and lights, everything is possible and the images naturally have multiple meanings.



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queens, gender-benders,
and friends of Dorothy"

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

© Johnny Alexandre Abbate

FEATURE FILM

Spielfilm

SCHWESTERLEIN MY LITTLE SISTER

DIRECTORS Stéphanie Chuat, Véronique Reymond
CAST Nina Hoss, Lars Eidinger, Marthe Keller, Jens Albinus, Thomas Ostermeier, Linne-Lu Lungershausen, Noah Tscharland, Isabelle Caillat, Moritz Gottwald, Urs Jucker
WETTBEWERB Switzerland, 2020
99', English/German ST

24.02. / 18:15 Berlinale Palast
25.02. / 09:30 Haus der Berliner Festspiele
25.02. / 13:00 Friedrichstadt-Palast
01.03. / 12:00 Friedrichstadt-Palast



© Vega Film

Lisa has given up her ambitions as a playwright in Berlin and moved to Switzerland with her children and husband, who runs an international school there. When her twin brother Sven, a star actor at Berlin's Schaubühne theatre, falls ill with leukaemia, Lisa returns to the German capital. His hopes of getting back on the stage give Sven the strength he needs to fight the disease. But when his condition deteriorates and his mother, also an actor, proves unreliable, Lisa takes the reins and whisks her brother back to Switzerland. She hopes that new treatments, family life and mountain air will work a miracle. Brother and sister, Berlin and Switzerland, life and theatre, sickness and health. With its outstanding leading cast, Schwesterlein (My Little Sister) interweaves these complementary binaries into a mature, moving and complex drama. This film explores the meaning of healing and sacrifice, the integrity of an adult sibling relationship – a topic that has rarely been addressed as it is here – and artistic work as a core aspiration in life. A fairy tale, with two adults as Hansel and Gretel, the theatre as the gingerbread house and the illness as the evil witch.

SHIRLEY

DIRECTOR Josephine Decker
CAST Elisabeth Moss, Michael Stuhlbarg, Odessa Young, Logan Lerman
ENCOUNTERS USA, 2020
106', English/German ST

24.02. / 12:00 CinemaxX 7 25.02. / 20:30 Cubix 6
26.02. / 18:00 Haus der Berliner Festspiele
01.03. / 14:00 Cubix 6



© 2018 LAMF Shirley Inc.

Two imposing personalities are at the centre of this intensely atmospheric drama: horror writer Shirley Jackson and her husband Stanley Hyman, a literary critic and college professor. When young graduate student Fred Nemser and his pregnant wife Rose move in with the Hymans in the autumn of 1964, they soon find themselves under the magnetic spell of their brilliant and proudly unconventional hosts. But Shirley's need to nurture her writing is a ravenous beast that threatens to devour Fred and Rose's own relationship. A group of equally formidable creative figures is responsible for this chilling treat. One of them is director Josephine Decker, who with each new film hones a striking mix of boldness and sensitivity. And Elisabeth Moss is delightfully unsettling as the complicated Shirley Jackson, an author who has only recently been recognised as a major figure in the American Gothic tradition and on whose life this film is loosely based. Her troubled psyche permeates the film and leaves us as giddy as if we too were under her wicked spell.

SUK SUK

DIRECTOR Ray Yeung
CAST Tai Bo, Ben Yuen, Au Ga Man Patra, Lo Chun Yip, Lam Yiu Sing, Kong To
PANORAMA Hong Kong, China, 2019
92', Cantonese/English ST

26.02. / 21:00 CinemaxX 7 27.02. / 19:15 Cubix 7
28.02. / 13:15 Cubix 7 29.02. / 21:00 CinemaxX 7
01.03. / 16:15 Zoo Palast 2



© New Voice Film Productions

With practised movements, Hong Kong taxi driver Pak gets ready, polishes the traditional bright red paint of his car to a high shine and picks up his granddaughter from school. After years of driving a cab to support his family, he has now come to the end of his career, but he refuses to fully quit his job. In search of anonymous sex, he meets Hoi, who is retired, divorced and also a grandfather. After a first fleeting encounter, they begin to spend time together more often. But just one late-night text message threatens to throw their everyday lives off balance. In a bathhouse, they find a place for tender moments of intimacy.

Ray Yeung's film is based on recordings of oral history. It offers a touching insight into a hidden world and skilfully addresses the discrimination and isolation faced by older people living outside traditional family structures. In calm, subtly observant images, he sensitively depicts the passionate love two men find for each other in their old age.

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THE TWENTIETH CENTURY

DIRECTOR Matthew Rankin

CAST Dan Beirne, Mikhaïl Ahooja, Catherine Saint-Laurent, Sarianne Cormier, Brent Skagford, Richard Jutras, Trevor Anderson, Kee Chan, Sean Cullen, Annie St-Pierre

FORUM Canada, 2019

90', English, French, German/English ST

22.02. / 16:30 Delphi Filmpalast

23.02. / 19:00 Cubix 9 27.02. / 19:00 CinemaxX 3

01.03. / 19:30 Colosseum 1



© Voyelles Films

Toronto, 1899. The young William Lyon Mackenzie King is running for the office of prime minister. The satirical and anarchic fantasy biopic *The Twentieth Century* explores the tribulations of the young politician, who would go on to become a long-serving prime minister of Canada. Serious Oedipal conflicts, an obsession with worn shoes and anti-masturbation therapies make it difficult for the young Mackenzie King to pursue his calling. Driven on by his authoritarian mother, he stumbles through a claustrophobic world in the grip of a bitter winter in search of love. Filmed on 16 mm and Super 8, director Matthew Rankin tells King's story via a Guy Maddin-inspired aesthetic; there are numerous echoes of silent films, melodramas and the comic literature of the 1930s. Cardboard sets that are at once minimalist and expressionist create a dreamlike backdrop for gender bending and theatrical acting. This debut lays out Canadian history in cheerfully perverted fashion, including ejaculating cacti and an ice-skating finale in a labyrinth of mirrors.

VENTO SECO DRY WIND

DIRECTOR Daniel Nolasco

CAST Leandro Faria Lelo, Allan Jacinto Santana, Renata Carvalho, Rafael Theophilo, Del Neto, Larissa Sisterolli, Marcelo D'Avilla, Leo Moreira Sá, Mel Gonçalves, Conrado Helt

PANORAMA Brazil, 2020

110', Portuguese/English ST

26.02. / 18:30 Zoo Palast 1 27.02. / 13:00 Cubix 9

28.02. / 09:00 CinemaxX 7 29.02. / 22:00 Colosseum 1

01.03. / 19:15 Cubix 7



© Panaceia Filmes

The area around Catalán in Brazil's state of Goiás is dry, very dry. Sandro's life here is somewhat monotonous. He works in a fertiliser factory, goes swimming and spends his evenings doing jigsaw puzzles of landscapes. Sandro has a purely sexual relationship with his colleague Ricardo. He always seems to be a bit of an outsider, not comfortable in his own skin, not really belonging. When Maicon, a man straight out of a Tom-of-Finland illustration, shows up in their small town and flirts with Ricardo, Sandro's burgeoning feelings of jealousy set a change in motion.

The sober images of Sandro's working environment, trade union meetings and cigarette breaks are in stark contrast to his dreamlike sex fantasies. These tableaux vivant-like scenes feature people in leather and latex and fetishistic images of chrome-plated motorcycles. The film's blend of sobriety and artificial exaggeration, as well as its witty use of contradictory music and slow dissolves, makes it feel like a hot, dusty summer, adorned with male bodies full of passion and sexual desire.



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DOCUMENTARY / ESSAY

Dokumentar/Essay

ALWAYS AMBER

DIRECTORS Lia Hietala, Hannah Reinikainen
WITH Amber Mastracci, Sebastian, Olivera,
Alma Mastracci, Luciano Mastracci
PANORAMA DOKUMENTE Sweden, 2020
76', Swedish, Italian/English ST

21.02. / 21:30 CinemaxX 3 22.02. / 20:30 Cubix 7
23.02. / 20:00 Cubix 5 26.02. / 16:00 CinemaxX 4
28.02. / 10:00 Cubix 7 29.02. / 12:30 Zoo Palast 1



© Story AB

At the age of 17, Amber opted for the gender-neutral Swedish pronoun "hen" and began consulting a therapist specialising in gender identities. "If I lived with my friends on a deserted island where there are no norms, I might not be here," says Amber. They are part of a new queer generation that confidently demands freedoms and opportunities not offered to them by society.

Lia Hietala and Hannah Reinikainen's long-term observational documentary spans three years and portrays not only Amber's transition, but also the friendship with Sebastian. Supporting each other during their transitions, the two are for a long time inseparable. Their friendship breaks apart when they first experience romantic love, yet each remains a presence for the other. The film gives us a glimpse of what it might be like to live on Amber's utopian island. Possessed of a pop icon-like sense of style, Amber's social-media-savvy circle of friends celebrates a spectrum of fluid identities and the value of the close ties that can only emerge from this freedom.

AUTOMOTIVE

DIRECTOR Jonas Heldt
PERSPEKTIVE DEUTSCHES KINO
Germany, 2020
80', English/German ST

22.02. / 20:30 CinemaxX 1 23.02. / 12:00 Colosseum 1
29.02. / 19:30 International 01.03. / 12:00 Colosseum 1
01.03. / 16:30 Cubix 5



© Jonas Heldt

What is the value of work in the age of the digital revolution? In Ingolstadt, 20-year-old Sedanur spends her nights sorting car parts on the assembly line for the robots. In the vast factory as high as a house, forklifts circle each other beneath fluorescent lights and temp workers fight to keep their posts. Times are tough because Audi is about to cut a tenth of its workforce. Sedanur has no desire to find a husband and have children. She dreams of driving her own Mercedes one day. But when the diesel crisis kicks in, she is one of the first to be let go. At the same time, 33-year old Eva, a headhunter working for Audi, is looking for experts to automate some of their logistics. So-called "smart" factories that run without people are already emerging all over Europe. Eva knows that one day, even her own job will be replaced by algorithms. But by then, if all goes according to plan, she will be living with her girlfriend in the Caribbean and will not have to work at all. Two very different representatives of a generation in which, sooner or later, everyone will be replaceable, and for whom work as the basis of life is neither a certainty nor necessarily a source of identity.

LA CASA DELL'AMORE THE HOUSE OF LOVE

DIRECTOR Luca Ferri
WITH Bianca Dolce Miele, Natasha De Casto,
Dario Bacis, Domenico Monetti, Walter Zombie,
Umberto Baccolo, Delfina Unno, Assila Cherfi
FORUM Italy, 2020,
77', Italian, Portuguese/English ST

22.02. / 21:30 Delphi Filmpalast
23.02. / 22:00 Zoo Palast 2 27.02. / 19:30 Colosseum 1
29.02. / 19:00 CinemaxX 4



© Effendefilm and Lab 80 film

Throughout its 77 minutes, the film never once leaves the small Milan apartment of Bianca Dolce Miele, a dark safe space illuminated by the warm light of the occasional candle, with objects arranged with ritualistic intention and a black cat always on the roam. A map of the heavens hangs above the bed, the outside world is accessed via telephone. "I'm always here, any time," she promises her clients in a deep, throaty voice. "Give me half an hour to put on something sexy for you." Bianca's appearances in this film are self-determined and withstand any kind of normative gaze. The punters and friends who come calling each bring their own understanding of Bianca and the role of her profession: one quotes from the Bible, another sings a murder ballad, a third sets up a pristine white table upon her ambiguously gendered body, from which he eats tinned meat. "Tenderness always tells of new things," is one way to translate the line from Sandro Penna that serves as the film's motto. For Bianca's invitation into her world is primarily directed at those who can only tell their stories in that space.

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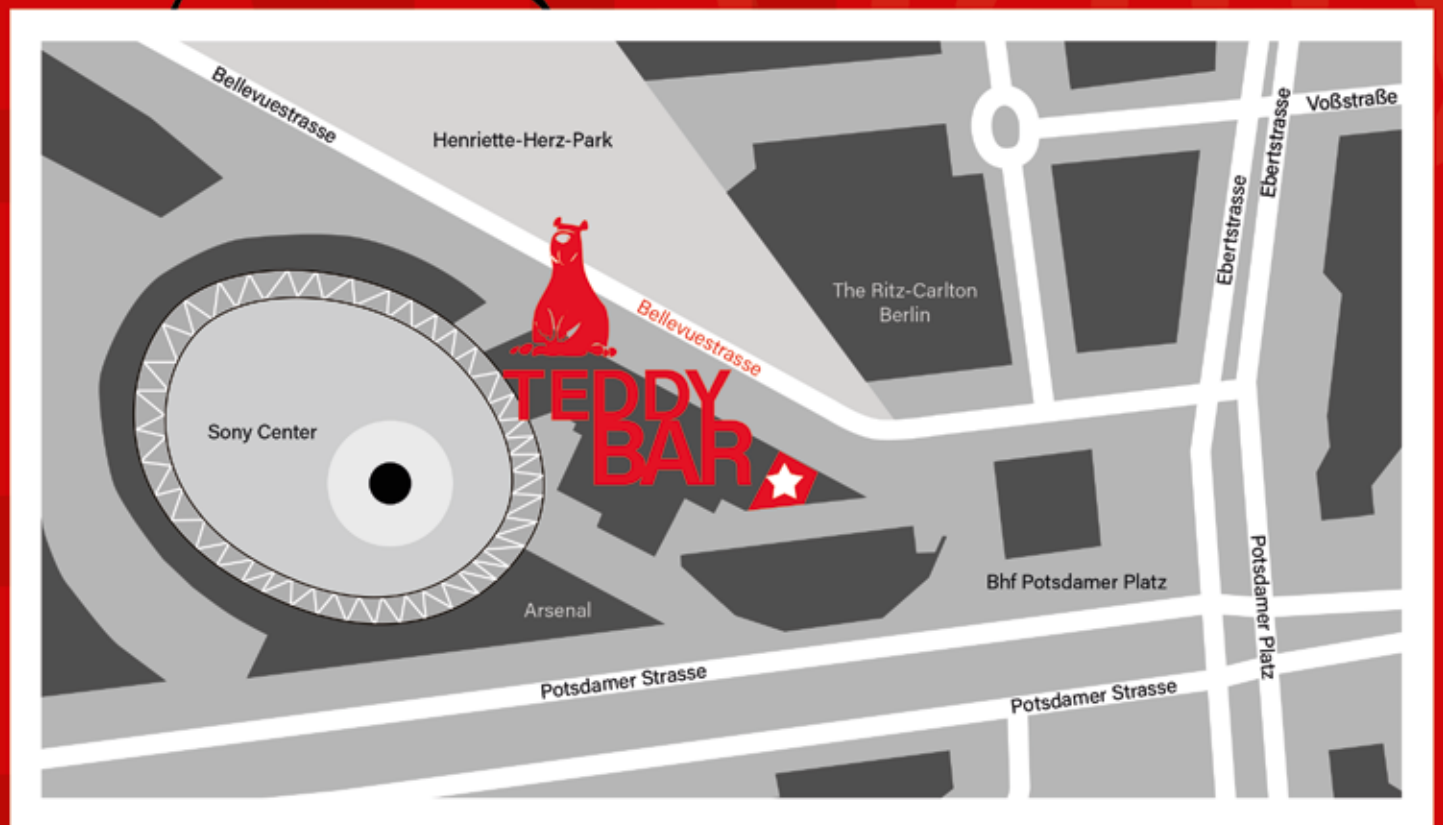
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DOCUMENTARY / ESSAY

Dokumentar/Essay

SI C'ÉTAIT DE L'AMOUR IF IT WERE LOVE

DIRECTOR Patric Chiha
WITH Gisèle Vienne
PANORAMA DOKUMENTE France, 2020
82', English, French, Swedish/English ST

22.02. / 22:00 Zoo Palast 2 23.02. / 11:00 CinemaxX 6
25.02. / 10:00 Cubix 7 26.02. / 20:30 Cubix 5
01.03. / 20:00 Cubix 5



© Aurora Films

The film about Gisèle Vienne's dance piece "Crowd" is a techno party gone rave, awash with repetitive movements, physical and emotional encounters between fifteen bodies charged with sexual energy. The camera keeps us plunged into the heart of the choreography, repeatedly zooming out to allow for an insight into the rehearsal process. Through staged one-on-one conversations between the performers, we learn about the background story of their characters. In this way, the characters in the choreography become the characters of the film: there is a trans*boy, a "Nazi" boy that desires a gay boy, a girl attracted to troubled people, and a woman who exudes raw sexuality. Reality and fiction begin to blend. Loud electronic music accompanies the ecstatic bodies moving in slow motion. The cinema becomes a rave and an extension of the stage, and a dance documentary turns into an exhilarating neon-lit fresco of a young, international troupe.

Continuing his exploration of alienation, hypersensuality, emotional violence, human tenderness, and performance of (queer) sexuality, Patric Chiha has created a transformative film with a distinctive style, dripping with visual and emotional intensity.

VIL, MÁ DIVINELY EVIL

DIRECTOR Gustavo Vinagre
WITH Edivina Ribeiro,
Wilma Azevedo, Juliane Elting
FORUM Brazil, 2020
86', Portuguese/English ST

22.02. / 20:00 Kino Arsenal 1 23.02. / 22:00 CinemaxX 4
26.02. / 21:30 Delphi Filmpalast 01.03. / 22:00 Zoo Palast 2



© Gustavo Vinagre

A drawing room with salmon-coloured walls, tapestries, busts, house plants, a dressmaker's dummy. In a velvet armchair with gold trim sits Wilma Azevedo, 74, Brazil's "queen of sadomasochistic literature". She is asked by the director to tell the story of her life, which quickly branches out into a series of detailed erotic anecdotes involving green bananas, dildos made of sandpaper and over-stimulated nerves. In her heyday, she received 300 love letters a month, an incredible success story. Sometime her memory fails her, at which point the young actress in the background, who is supposed to play her in an upcoming film, comes to her aid. Halfway through the film, which purports to be research, the armchair is reclined slightly and the protagonist then tells another life story, featuring a similarly pornographic narrative, but one that also gives an account of a journalist's difficult emancipation, navigating the dangerous terrain of male fantasies. In static shots of a moving figure, a still life of passions retold comes into focus.

WELCOME TO CHECHNYA

DIRECTOR David France
PANORAMA DOKUMENTE USA, 2020
107', Russian, Chechen, English/English ST

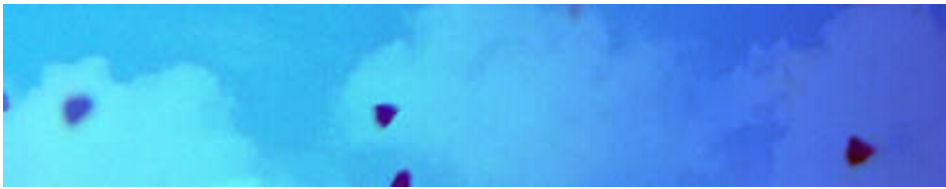
26.02. / 16:30 International 27.02. / 11:15 CinemaxX 6
28.02. / 14:30 Colosseum 1 29.02. / 21:30 Cubix 9



© Public Square Films

In 2017, the LGBTQI* community, human rights defenders and allies all over the world were shocked by the devastating news of crimes being committed in the Russian republic of Chechnya. In a coordinated action, the authorities were rounding up gay and bisexual men and women, and taking them to illegal prison facilities where they were tortured and forced to out others, with the result that they were either executed or released to their families where they were often subjected to "honour killings". In an interview, Kremlin-backed Chechen leader Ramzan Kadyrov denied all accusations, claiming that there are no queer people in Chechnya.

David France's film is the first documentary about those who have come together to save lives – both their own and those of others. This film is a raw, emotionally arresting account of the enormous risks and setbacks but also the victories won against an ultra-conservative society and government. Following rescue operations undertaken by several courageous activists, the film is meticulous in unveiling reality in today's Chechnya as it unfolds, and excels at making palpable the fear and the hope in the fight for survival.



PARIS CALLIGRAMMES

DIRECTOR Ulrike Ottinger
BERLINALE SPECIAL Germany, France, 2019
129', English/German ST

22.02. / 16:15 Haus der Berliner Festspiele
23.02. / 17:00 Thalia Programm kino (Potsdam)
24.02. / 12:30 Cubix 6



© Ulrike Ottinger

From a topographic perspective, Ulrike Ottinger's cinema is mostly located between Berlin and remote places in the Far East or the Far North. In Paris Calligrammes, she explores the landscape of her memories of the city that she called home for 20 years and that helped shape her beginnings as a painter and filmmaker. Ottinger moved to Paris in her twenties and immersed herself in the cultural scene of the 1950s populated by heroes of the avant-garde and a new generation of artists and intellectuals. Meandering between bookshops, concert halls, theatres, cinemas, museums and cafés, Ottinger presents her personal pantheon, and at the same time maps a decisive era both in art – as Dada and Surrealism gave way to Situationism and Pop Art – and in politics where, in-between post-war hopes, the Algerian conflict and the student movements of 1968, there was much to discuss. Nonetheless, the film maintains its intimate stance throughout, assembling a rich and emotionally charged repertoire of film clips, news reports, photos and songs with the same meticulous affection that people used to stick newspaper clippings and photos in a diary so they could write around them.



PETITE FILLE LITTLE GIRL

DIRECTOR Sébastien Lifshitz
PANORAMA DOKUMENTE France, 2020
90', French/English ST

22.02. / 19:00 CinemaxX 3 23.02. / 19:15 Cubix 7
24.02. / 14:30 Colosseum 1 25.02. / 21:30 Xenon Kino
27.02. / 16:00 CinemaxX 4 29.02. / 13:30 International



© AGAT FILMS & CIE, ARTE France, Final Cut for Real

When she grows up, she will be a girl. This is something Sasha has dreamed of since childhood. Her family soon realises how serious she is. In addition to interviews with the parents, who acknowledge their daughter as such without hesitation, the film depicts the family's tireless struggle against a hostile environment as well as their everyday lives. We see Sasha at play, practising ballet and during a visit to a therapist specialising in gender identities. At school, Sasha is not allowed to appear as a girl but must wear gender-specific boys' clothes. Tenderly filmed images and close-ups of Sasha's face create a gentle intimacy. Sometimes, it is as if she does not understand why everything is so complicated and why she cannot simply be what she is and wear what she wants. Two-time Teddy Award winner Sébastien Lifshitz paints the touching portrait of an eight-year-old who questions her gender and who, in doing so, provokes some disturbing reactions from a society still stuck in a biologically deterministic boy-girl way of thinking.



BABYLEBBE BABYDYKE

DIRECTOR Tone Ottilie

CAST Anna Zerbib Streitz, Levi Eja Roepstorff, Nikoline Husmer Marquardsen, Line Friis, Zelma Feldman Lewerissa, Frey Elliot

GENERATION 14PLUS Denmark, 2019
20', Danish/English ST

23.02. / 15:30 CinemaxX 3 24.02. / 20:30 Cubix 5

25.02. / 11:00 Cubix 8 26.02. / 14:00 CinemaxX 1

28.02. / 10:00 Filmtheater am Friedrichshain

29.02. / 11:00 Cubix 8 01.03. / 16:00 International



© Emil Aagaard/Mille Astrup, Tone Ottilie

Frede accompanies her big sister to a queer party in the hope of winning back her ex-girlfriend. Labelled by the older girls as Babydyke, all she can do is take the plunge: Chin up and stay cool. This film describes the broad palette of interpersonal emotions with great sensitivity and dramatic intensity. In a rhythm of light and shadow, the gulf closes between own desires and the expectations of others.

EL NOMBRE DEL HIJO THE NAME OF THE SON

DIRECTOR Martina Matzkin

CAST Tristán Miranda, Amanda Pérez Berch, Daniel Cabot

GENERATION KPLUS Argentina, 2019
14', Spanish/English ST

23.02. / 13:30 Zoo Palast 2

24.02. / 12:30 Filmtheater am Friedrichshain

24.02. / 20:30 Cubix 5 28.02. / 10:00 Urania

01.03. / 14:00 Cubix 8 01.03. / 16:00 International



© Constanza Sandoval

Lucho knows who he is. It's the others who seem mixed up, inspecting him closely, addressing him as a girl and pestering him with questions. The time spent with his dad during a beach holiday draws attention to the process of transition that Lucho is experiencing. Struggling with his own insecurities, Lucho's father tries hard to keep their close bond intact, while young Lucho attempts to come to terms with the development of a body going through puberty.

EXTRACTIONS

DIRECTOR Thirza Cuthand

WITH Thirza Cuthand

FORUM EXPANDED Canada, 2019
16', English

24.02. / 20:30 Cubix 5

01.03. / 16:00 International



© Thirza Cuthand

Extractions parallels resource extraction with the booming child apprehension industry. As the filmmaker reviews how these industries have affected her, she reflects on having her own eggs retrieved and frozen to make an Indigenous baby.

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Foto: Audrey Melzyn & Gestaltung: Jahn-Grünleide

GENIUS LOCI

DIRECTOR Adrien Mériageu
CAST Nadia Moussa, Georgia Cusack, Jina Djemba
BERLINALE SHORTS WETTBEWERB
 France, 2019
 16', French/English ST

26.02. / 16:30 CinemaxX 3
 27.02. / 14:00 HAU Hebbel am Ufer (HAU1)
 27.02. / 16:30 Zoo Palast 3 28.02. / 21:30 Cubix 9
 29.02. / 17:00 Colosseum 1 01.03. / 17:00 Colosseum 1



© KAZAK PRODUCTIONS - FOLIMAGE

There is chaos everywhere: in her head and outside, in the big city. Things are taking on a life of their own. Young Reine is on the search, but she does not know what she is looking for. In delicate drawings and fluid animations, we see the world through her eyes and her perception becomes tangible.

HAMA'AZIN LISTENING IN

DIRECTOR Omer Sterenberg
CAST Eitan Gimelman, Louis Abd El Massih
BERLINALE SHORTS WETTBEWERB Israel, 2019
 11', Hebrew, Arabic/English ST

24.02. / 20:30 Cubix 5 24.02. / 21:30 Cubix 9
 26.02. / 17:00 Colosseum 1 27.02. / 16:30 CinemaxX 3
 28.02. / 16:30 Zoo Palast 3 01.03. / 16:00 International



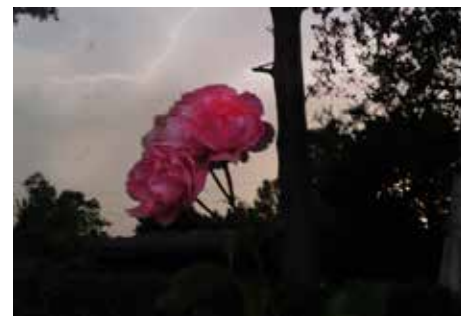
© Shiri Kuban

He is young and works for Israeli military intelligence. On headphones, he listens in on the conversations of Palestinians. The phone calls of one gay couple in particular begin to fascinate him more and more. Privy to the complicated relationship between the two as it unfolds, he doesn't know whether and, if so, in what way he should follow his feelings. For here, too, the private is political, and the most intimate things of all can lead to disaster.

INFLORESCENCE

DIRECTOR Nicolaas Schmidt
BERLINALE SHORTS WETTBEWERB
 Germany, 2020, 8', English

24.02. / 21:30 Cubix 9 26.02. / 17:00 Colosseum 1
 27.02. / 16:30 CinemaxX 3 27.02. / 21:00 Moviemento
 28.02. / 16:30 Zoo Palast 3



© Nicolaas Schmidt

Autumn again on planet Earth. Eternally united, a couple of pink rose petals endure the slings and arrows of a heavy thunderstorm. A romantic-conceptualist bedtime story of resistance and redundancy, or the awkward ambivalence of truth, dream, life and love. Let's unite and blossom!

MOVING MOMENTS

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**PANTERES
PANTHERS**

DIRECTOR Èrika Sánchez

CAST Laia Capdevila, Rimé Kopoború,
Silvia Albert, Alba Mares

GENERATION 14PLUS Spain, 2020
22', Catalan, Spanish/English ST

23.02. / 15:30 CinemaxX 3 24.02. / 20:30 Cubix 5

25.02. / 11:00 Cubix 8 26.02. / 14:00 CinemaxX 1

28.02. / 10:00 Filmtheater am Friedrichshain

29.02. / 11:00 Cubix 8 01.03. / 16:00 International



© Gina Ferrer/Antivaho Cinematográfico

Scarred, fat, pregnant, shaved, tattooed: Joana examines the bodies of the women in the changing room. Later, she studies her own reflection in the mirror with the same intensity. Can you change your body? Your gender? Femininity? "Break free", screams the caption on her T-shirt, under an image of Freddie Mercury – and Joana wants to break free of everything and everyone: from her girlfriend Nina's bad mood to the other girls at school.



34. TEDDY AWARD


DER QUEERE
FILMPREIS
DER BERLINALE

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LASSE NIELSEN - The Short Films Collection -

Der dänische Regisseur Lasse Nielsen hat sich seit den 70er Jahren mit seinen Filmen über das Erwachsenwerden, erste Liebe und erwachendes Begehren international einen Namen gemacht. Sein Film „You Are Not Alone“ von 1978 gilt noch heute als bahnbrechend in diesem Genre. Diese Short Films Collection zeigt erneut die Bandbreite seiner Themen.

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**WHO CAN PREDICT
WHAT WILL MOVE YOU**

DIRECTOR Livia Huang

CAST Sammy Kim, Conder Shou, Jon Wan,
Van Do, Ruipeng Li, Robbi Sy, Anna Huang

GENERATION 14PLUS USA, 2019', English

22.02. / 15:30 CinemaxX 3 24.02. / 20:30 Cubix 5

25.02. / 14:00 Cubix 8 26.02. / 17:00 CinemaxX 1

28.02. / 13:30 Filmtheater am Friedrichshain

29.02. / 14:30 Cubix 8 01.03. / 16:00 International



© Jack Davis

“Nervous?” – “A little.” Two young men shooting hoops somewhere in Brooklyn. In the gradually gathering dusk, their shadows dance, entwined, to the cadence of basketball meeting pavement. Farewell is in the air. Emotions emerge to the surface. Tentatively, gently, director Livia Huang’s densely atmospheric film tells of desire and intimacy through gazes and gestures. What is memory, what is perhaps merely a dream? Or is everything dance in the end?

**PLAYBACK. ENSAYO DE
UNA DESPEDIDA
PLAYBACK**

DIRECTOR Agustina Comedi

WITH Marcos García, La Delpi, Martín Shanly
BERLINALE SHORTS WETTBEWERB
Argentina, 2019, 14', Spanish/English ST

24.02. / 16:30 CinemaxX 3 24.02. / 20:30 Cubix 5

25.02. / 17:00 Colosseum 1 26.02. / 21:30 Cubix 9

27.02. / 13:30 Zoo Palast 3

27.02. / 14:00 HAU Hebbel am Ufer (HAU1)

01.03. / 16:00 International



© Agustina Comedi

Argentina in the late 1980s: Catholic, conservative and shaped by a military dictatorship. “La Delpi”, the sole survivor of a group of transgender women and drag queens, talks about how their shows in basement theatres galvanised the community and helped them in their struggle against AIDS and police violence. How they healed their wounds with lipstick, playback performances and improvised stage outfits. And how they invented happy endings for those who were to die. A farewell letter compiled from VHS memories.

UNTITLED SEQUENCE OF GAPS

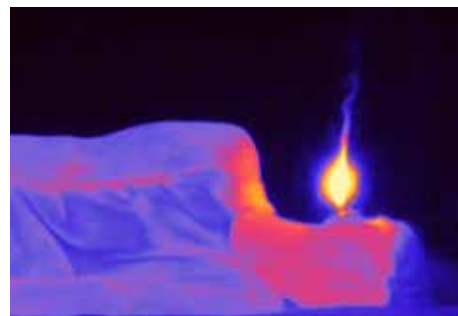
DIRECTOR Vika Kirchenbauer

FORUM EXPANDED Germany, 2020
13', English

23.02. / 13:45 Kino Arsenal 1 24.02. / 20:30 Cubix 5

25.02. / 17:00 Werkstattkino@silent green

01.03. / 16:00 International



© Vika Kirchenbauer

Composed of vignettes in different techniques and materialities, Untitled Sequence of Gaps uses the form of an essay film to approach trauma-related memory loss via reflections on light outside the visible spectrum – on what is felt but never seen. Shifting between planetary macro scales, physical phenomena, and individual accounts of affective subject formation, the film considers violence and its workings, class and queerness not through representation but from within.

The montage is slow and rhythmic, yet uneven. The flow of images is interrupted by gaps no less significant than the imagery itself. Footage in which public memory stands in for personal remembrance stands along sequences recorded via infrared imaging, under ultraviolet light or microwave radiation. While pondering the effects of the invisible and the power inherent in shifting violence beyond visibility, the piece reflects digital archives and technologies that help shape the relation to past, present and future. Ghosts appear from holes ripped into time by an unremembered childhood, and a witch-burning ritual in the artist’s rural hometown serves as a foil against which to question the politics of visibility.

SERIES

DISPATCHES FROM ELSEWHERE

CREATOR Jason Segel
DIRECTORS Jason Segel (Ep. 1),
 Wendy Stanzler (Ep. 2)
CAST Jason Segel, Sally Field, Eve Lindley,
 André Benjamin, Richard E. Grant
BERLINALE SERIES USA, 2019
 94', English

24.02. / 17:00 Zoo Palast 2
 26.02. / 16:15 Zoo Palast 2



© 2019 AMC Film Holdings LLC.

A chain of strange coincidences leads computer scientist Peter to the mysterious Jejune Institute. Its charismatic director Octavio promises Peter a way out of the invisibility and quiet desperation of his everyday life, offering him instead the gateway to a life full of magic, beauty and "divine nonchalance". Peter plays along. But is this really a game? Is it an alternative reality? Or a conspiracy making a bid for social control? Together with Simone, Janice and Fredwynn, Peter tries to decipher the signs and symbols and to get to the bottom of the institute's secrets.

Created, produced, directed by and starring Jason Segel (How I Met Your Mother, Forgetting Sarah Marshall), the anthology series Dispatches from Elsewhere follow the fortunes of four people searching for respect and a place in the world. The protagonists fall into the hands of an institute in which distinctions between the internal and external, magic and manipulation, and good and bad intentions become blurred. A visual adventure poised somewhere between a new-age fairy tale and a trip into hilarious absurdity.

SEX

CREATOR Clara Mendes
DIRECTOR Amalie Næsby Fick
CAST Asta Kamma August, Jonathan Bergholdt
 Jørgensen, Nina Terese Rask, Sara Fanta Traore
BERLINALE SERIES Denmark, 2020
 75', Danish/English ST

26.02. / 19:00 Zoo Palast 2
 27.02. / 16:00 CinemaxX 5



© Profile Pictures

One kiss on the roof on a warm night in Copenhagen and Cathrine, in her early twenties, can no longer keep a grip on her life. On the one hand, there's her colleague Selma, from whom she wants more after that first kiss. On the other, there's her boyfriend Simon. For him, what little they have is actually plenty, and for some time now, even less has been enough for Simon in bed. For Cathrine, who works at a call centre giving tips on sex and love, it's definitely not enough, and after Selma's kiss she doesn't know what to do. She's hungry, helpless and lonely. Torn between regret and desire, she drags everyone who loves her and who she loves into her chaos. In episodes that are each barely quarter of an hour long, Danish director Amalie Næsby Fick and creator/writer Clara Mendes use intense images and an imposing score to unfold a contemporary love story that is as old as the hills. What if I don't want what I want but can't help myself? This six-part short-form series is being broadcast in Denmark during the sixth week of the year, a period traditionally dedicated to the topic of sex education.

TRIGONOMETRY

CREATOR Duncan Macmillan, Effie Woods
DIRECTORS Athina Rachel Tsangari (Ep. 1-5),
 Stella Corradi (Ep. 6-8)
CAST Ariane Labed, Thalissa Teixeira, Gary Carr
BERLINALE SERIES United Kingdom, 2020
 213', English

25.02. / 17:00 Zoo Palast 1
 26.02. / 11:30 CinemaxX 5



© House Productions Ltd.

In crowded, expensive London, a cash-strapped couple open their small flat to a third person. Gemma is a chef who runs a café; her boyfriend Kieran is a paramedic – and Ray, who moves in with the young couple, is at a loss. Until recently, she was a world-class synchronised swimmer, but now she's looking for a new direction, job and place in life. She discovers two people who love each other very much, but who don't really know where they are going – in terms of the café, sex, or their lives. What commences is a modern-day love story that will change all of their lives forever.

Written and created by Duncan Macmillan and Effie Woods, Trigonometry is the first series project by Athina Rachel Tsangari (Attenberg, Chevalier). The Greek director, actress and 2013 Berlinale jury member has directed five of the eight episodes, all of which will be screened at the festival. While the rest of the world talks about identity politics, Trigonometry turns this into an intense, compelling, funny and intelligent drama about relationships and family. Can the three characters find a new way to love? And will the world let them?



Deutschland-Premiere
Frisky & Mannish
 PopLab
 27. & 28. März



Late Night Extravaganza by Sheila Wolf
 16. Mai

BUSHIDO ZANKOKU MONOGATARI CRUEL TALE OF BUSHIDO

DIRECTOR Tadashi Imai
CAST Kinnosuke Nakamura, Satomi Oka, Kyoko Kishida, Misako Watanabe, Yoshiko Mita, Kei Sato, Choichiro Kawarasaki, Seichiro Sawamura, Kei Yamamoto, Masao Oda, Yoshi Kato
BERLINALE CLASSICS Japan, 1963
 123', Japanese/English ST

24.02. / 21:30 CinemaxX 8

29.02. / 20:30 Cubix 6



© TOEI COMPANY, LTD.

The attempted suicide of his fiancée prompts a Japanese salary-man to read his family chronicles and look back at the life of his ancestors. They were samurai, the military nobility caste who carried out acts of violence at the behest of feudal lords, but suffered even more so under their cruelty, often forced into ritual suicide (seppuku). The women were under constant threat of kidnapping and rape, and the men subjected to arbitrary disfigurement and homosexual slavery... In a radical departure from the usual romanticisation of the samurai, director Tadashi Imai – using period sets and sometimes graphic images – made a film fundamentally critical of medieval Japan's feudal system and the inhumane samurai code called bushido. In addition, the final two of the eight episodes in the film draw parallels between that and kamikaze pilots of World War II, as well as Japan's modern achievement-oriented society. Cruel Tale of Bushido was awarded the Golden Bear at the 1963 Berlin International Film Festival. World premiere of the digitally restored version.

THE LONG GOOD FRIDAY

DIRECTOR John Mackenzie
CAST Bob Hoskins, Helen Mirren, Dave King, Bryan Marshall, Derek Thompson, Eddie Constantine, Pierce Brosnan, P. H. Moriarty
HOMMAGE United Kingdom, 1980
 114', English

26.02. / 19:30 CinemaxX 8

01.03. / 19:45 Zeughauskino



© 2020 Handmade Films

Cockney gang boss Harold Shand wants to go legit and make London the "capital of Europe" by building an Olympic stadium in the Docklands. He is hoping to persuade the New York mafia to invest in the venture. But no sooner have its representatives arrived before Harold runs into problems. Two members of his gang have been murdered and he himself is almost killed by a bomb. To save face with the Americans, he needs to find the culprits right away – and he's not squeamish about how he does it... Behind every successful man is a strong woman. In this case, she's Helen Mirren. In The Long Good Friday, she eschews playing Victoria as a typical eye-candy gun moll in favour of embodying a self-reliant woman. When Shand starts to lose control over not only his business, but also himself, it's Victoria who calls the shots. Helen Mirren had a great influence in how the role was written during script development. Just as the film almost prophetically envisions a reshaping of the urban landscape into a "new London", Mirren's portrayal provides a role model of a new image of women.

NICHT DER HOMOSEXUELLE IST PERVERS, SONDERN DIE SITUATION, IN DER ER LEBT

DIRECTOR Rosa von Praunheim
CAST Bernd Feuerhelm, Beryt Bohlen, Ernst Kuchling
FORUM Federal Republic of Germany, 1971
 67', German/English ST

26.02. / 20:00 Akademie der Künste

01.03. / 12:30 Kino Arsenal 1



© PRO-FUN MEDIA

In the commentary, the word "gay" is uttered 90 times, which was still being used in the context of hate speech in 1971, two years after the abolition of Section 175 of the German criminal code, which criminalized homosexual acts between males. Those affected had not yet reclaimed the word. Delivered in a declamatory tone in voiceover to silent images showing clichéd gay scenes, the commentary provoked those unwilling to hear anything about it and those who were suffering from the use of the term in equal measure. The film's critique, expressed from a deliberately "diffuse artistic stance" (Praunheim), mixed elements of fiction and documentary films as well as of polemics and appeal, thereby queering classical film narratives. It was directed at the gay scene itself in particular, which Praunheim accused of self-imposed invisibility. The modern German gay men's movement developed out of the discourse on visibility triggered by the film. It is a rare example of a film that has had a direct socio-political impact.

34. TEDDY AWARD



SCHEDULE GUIDE

20.02. THURSDAY

21:00
LAS MIL Y UNA
CinemaxX 7

21:15
LAS MIL Y UNA
CinemaxX 5

21:30
LAS MIL Y UNA
CinemaxX 4

21.02. FRIDAY

13:00
LAS MIL Y UNA
CinemaxX 6

19:00
KØD & BLOD
Zoo Palast 1

19:30
KOKON
Urania

21:30
ALWAYS AMBER
CinemaxX 3

22:00
THE TEDDY JURY RECEPTION
Südblock/Aquarium

22.02. SATURDAY

13:00
KØD & BLOD
Cubix 9

15:30
MINYAN
Cubix 7

15:30
WHO CAN PREDICT WHAT WILL MOVE YOU
CinemaxX 3

16:15
PARIS CALLIGRAMMES
Haus Der Berliner Festspiele

16:30
THE TWENTIETH CENTURY
Delphi Filmpalast

19:00
PETITE FILLE
CinemaxX 3

20:00
LAS MIL Y UNA
Cubix 5

20:00
VIL, MÁ
Kino Arsenal 1

20:30
KOKON
HAU Hebbel am Ufer (HAU1)

20:30
ALWAYS AMBER
Cubix 7

20:30
AUTOMOTIVE
CinemaxX 1

21:30
LA CASA DELL'AMORE
Delphi Filmpalast

22:00
SI C'ÉTAIT DE L'AMOUR
Zoo Palast 2

23.02. SUNDAY

09:00
KØD & BLOD
CinemaxX 7

11:00
SI C'ÉTAIT DE L'AMOUR
CinemaxX 6

12:00
AUTOMOTIVE
Colosseum 1

13:30
EL NOMBRE DEL HIJO
Zoo Palast 2

13:45
UNTITLED SEQUENCE OF GAPS
Kino Arsenal 1

15:30
PANTERES
CinemaxX 3

15:30
BABYLEBBE
CinemaxX 3

17:00
KOKON
Cubix 8

17:00
PARIS CALLIGRAMMES
Thalia Programm kino (Postdam)

19:00
THE TWENTIETH CENTURY
Cubix 9

19:15
PETITE FILLE
Cubix 7

20:00
ALWAYS AMBER
Cubix 5

21:00
LAS MIL Y UNA
Colosseum 1

21:00
FUTUR DREI
CinemaxX 7

22:00
MINYAN
Cubix 5

22:00
VIL, MÁ
CinemaxX 4

22:00
LA CASA DELL'AMORE
Zoo Palast 2

24.02. MONDAY

12:00
SHIRLEY
CinemaxX 7

12:30
EL NOMBRE DEL HIJO
Filmtheater am Friedrichshain

12:30
PARIS CALLIGRAMMES
Cubix 6

14:30
PETITE FILLE
Colosseum 1

16:15
FUTUR DREI
Cubix 7

16:30
PLAYBACK. ENSAYO DE UNA DESPEDIDA
CinemaxX 3

17:00
DISPATCHES FROM ELSEWHERE
Zoo Palast 2

18:15
SCHWESTERLEIN
Berlinale Palast

18:30
LAS MIL Y UNA
Filmrauschpalast

19:00
BLOODY NOSE, EMPTY POCKETS
CinemaxX 3

20:30
EXPRESSIONS: THE QUEER SHORT FILMS OF THE 70TH BERLINALE
Cubix 5

20:30
EL NOMBRE DEL HIJO
Cubix 5

20:30
PANTERES
Cubix 5

20:30
PLAYBACK. ENSAYO DE UNA DESPEDIDA
Cubix 5

20:30
UNTITLED SEQUENCE OF GAPS
Cubix 5

20:30
WHO CAN PREDICT WHAT WILL MOVE YOU
Cubix 5

20:30
BABYLEBBE
Cubix 5

20:30
EXTRACTIONS
Cubix 5

20:30
HAMA'AZIN
Cubix 5

21:30
BUSHIDO ZANKOKU MONOGATARI
CinemaxX 8

21:30
HAMA'AZIN
Cubix 9

21:30
INFLORESCENCE
Cubix 9

22:00
KØD & BLOD
Colosseum 1

25.02. TUESDAY

09:30

SCHWESTERLEIN

Haus der Berliner Festspiele

10:00

SI C'ÉTAIT DE L'AMOUR

Cubix 7

11:00

PANTERES

Cubix 8

11:00

BABYLEBBE

Cubix 8

11:30 – 12:30

A DIRECTORS EXCHANGE
TEDDY BAR

13:00 – 14:00

A DIRECTORS EXCHANGE
TEDDY BAR

13:00

SCHWESTERLEIN

Friedrichstadt-Palast

14:00

WHO CAN PREDICT WHAT
WILL MOVE YOU

Cubix 8

16:15

BLOODY NOSE,
EMPTY POCKETS

Cubix 7

17:00

PLAYBACK. ENSAYO
DE UNA DESPEDIDA

Colosseum 1

17:00

TRIGONOMETRY

Zoo Palast 1

17:00

UNTITLED SEQUENCE
OF GAPS

Werkstattkino@silent green

20:00

LAS MIL Y UNA

Cubix 5

20:30

SHIRLEY

Cubix 6

20:30

MEU NOME É BAGDÁ

Urania

21:30

PETITE FILLE

Xenon Kino

26.02. WEDNESDAY

11:30

TRIGONOMETRY

CinemaxX 5

13:00

THE QUEER ACADEMY
SUMMIT

13:30

MEU NOME É BAGDÁ

CinemaxX 3

14:00

BABYLEBBE

CinemaxX 1

14:00

PANTERES

CinemaxX 1

14:30

BLOODY NOSE,
EMPTY POCKETS

Colosseum 1

15:30

BERLIN ALEXANDERPLATZ

Berlinale Palast

16:00

ALWAYS AMBER

CinemaxX4

16:15

DISPATCHES FROM
ELSEWHERE

Zoo Palast 2

16:30

WELCOME TO CHECHNYA

International

16:30

GENIUS LOCI

CinemaxX 3

17:00

WHO CAN PREDICT WHAT
WILL MOVE YOU

CinemaxX 1

17:00

HAMA'AZIN

Colosseum 1

17:00

INFLORESCENCE

Colosseum 1

18:00

SHIRLEY

*Haus der Berliner
Festspiele*

18:00

DIE LETZTE STADT

CinemaxX 7

18:30

VENTO SECO

Zoo Palast 1

19:00

SEX

Zoo Palast 2

19:30

THE LONG GOOD FRIDAY

CinemaxX 8

20:00

NICHT DER HOMOSEXUELLE
IST PERVERS, SONDERN DIE
SITUATION, IN DER ER LEBT

Akademie der Künste

20:30

SI C'ÉTAIT DE L'AMOUR

Cubix 5

21:00

SUK SUK

CinemaxX 7

21:30

PLAYBACK. ENSAYO
DE UNA DESPEDIDA

Cubix 9

21:30

VIL, MÁ

Delphi Filmpalast

27.02. THURSDAY

09:15

BERLIN ALEXANDERPLATZ

Friedrichstadt-Palast

11:15

WELCOME TO CHECHNYA

CinemaxX 6

13:00

VENTO SECO

Cubix 9

13:30

PLAYBACK. ENSAYO
DE UNA DESPEDIDA

Zoo Palast 3

14:00

GENIUS LOCI

*HAU Hebbel am Ufer
(HAU1)*

14:00

KOKON

CinemaxX 1

14:00

PLAYBACK. ENSAYO
DE UNA DESPEDIDA

HAU Hebbel am Ufer (HAU1)

15:00

BERLIN ALEXANDERPLATZ

*Haus der Berliner
Festspiele*

15:30

RIZI

Berlinale Palast

16:00

PETITE FILLE

CinemaxX 4

16:00

SEX

CinemaxX 5

16:30

GENIUS LOCI

Zoo Palast 3

16:30

HAMA'AZIN

CinemaxX 3

16:30

INFLORESCENCE

CinemaxX 3

17:00

DIE LETZTE STADT

Cubix 6

18:45

CHARLATAN

Berlinale Palast

19:00

THE TWENTIETH CENTURY

CinemaxX 3

19:15

SUK SUK

Cubix 7

19:30

LA CASA DELL'AMORE

Colosseum 1

20:00

MEU NOME É BAGDÁ

Cubix 8

20:30

ALICE JÚNIOR

Urania

21:00

INFLORESCENCE

Movimento

21:30

MINYAN

CinemaxX 7

28.02. FRIDAY

09:00

VENTO SECO

CinemaxX 7

09:30

CHARLATAN

*Haus der Berliner
Festspiele*

10:00

EL NOMBRE DEL HIJO

Urania

10:00
PANTERES
*Filmtheater am
Friedrichshain*

10:00
RIZI
Friedrichstadt-Palast

10:00
ALWAYS AMBER
Cubix 7

10:00
BABYLEBBE
*Filmtheater am
Friedrichshain*

11:15
LAS MIL Y UNA
CinemaxX 6

13:00
CHARLATAN
Friedrichstadt-Palast

13:15
SUK SUK
Cubix 7

13:30
WHO CAN PREDICT WHAT
WILL MOVE YOU
Filmtheater am Friedrichshain

13:30
ALICE JÚNIOR
CinemaxX 3

14:30
WELCOME TO CHECHNYA
Colosseum 1

16:00
BLOODY NOSE,
EMPTY POCKETS
CinemaxX 4

16:15
MINYAN
Zoo Palast 2

16:30
HAMA'AZIN
Zoo Palast 3

16:30
INFLORESCENCE
Zoo Palast 3

21:00
THE TEDDY AWARD
CEREMONY
Volksbühne-Berlin

21:30
GENIUS LOCI
Cubix 9

22:00
DIE LETZTE STADT
International

23:30
THE TEDDY BACKSTAGE PARTY
& AFTER SHOW LOUNGE
Volksbühne Berlin

29.02.
SATURDAY

11:00
BABYLEBBE
Cubix 8

11:00
PANTERES
Cubix 8

12:30
ALWAYS AMBER
Zoo Palast 1

13:15
RIZI
*Haus der Berliner
Festspiele*

13:30
PETITE FILLE
International

14:30
WHO CAN PREDICT WHAT
WILL MOVE YOU
Cubix 8

15:30
MEU NOME É BAGDÁ
Zoo Palast 1

17:00
GENIUS LOCI
Colosseum 1

19:00
ALICE JÚNIOR
Cubix 8

19:00
LA CASA DELL'AMORE
CinemaxX 4

19:30
AUTOMOTIVE
International

19:30
FUTUR DREI
Zoo Palast 2

20:30
BUSHIDO ZANKOKU
MONOGATARI
Cubix 6

21:00
SUK SUK
CinemaxX 7

21:00
CHARLATAN
*Haus der Berliner
Festspiele*

21:30
RIZI
Friedrichstadt-Palast

21:30
WELCOME TO CHECHNYA
Cubix 9

22:00
MINYAN
Cubix 7

22:00
VENTO SECO
Colosseum 1

01.03.
SUNDAY

10:30
DIE LETZTE STADT
CinemaxX 10

12:00
SCHWESTERLEIN
Friedrichstadt-Palast

12:00
AUTOMOTIVE
Colosseum 1

12:30
NICHT DER HOMOSEXUELLE
IST PERVERS, SONDERN DIE
SITUATION, IN DER ER LEBT
Kino Arsenal 1

13:00
MINYAN
Cubix 9

13:30
KOKON
CinemaxX 3

14:00
EL NOMBRE DEL HIJO
Cubix 8

14:00
SHIRLEY
Cubix 6

16:00
EXPRESSIONS:
THE QUEER SHORT FILMS
OF THE 70TH BERLINALE
International

16:00
EL NOMBRE DEL HIJO
International

16:00
PANTERES
International

16:00
PLAYBACK. ENSAYO
DE UNA DESPEDIDA
International

16:00
UNTITLED SEQUENCE
OF GAPS
International

16:00
WHO CAN PREDICT WHAT
WILL MOVE YOU
International

16:00
BABYLEBBE
International

16:00
EXTRACTIONS
International

16:00
HAMA'AZIN
International

16:15
SUK SUK
Zoo Palast 2

16:30
AUTOMOTIVE
Cubix 5

17:00
ALICE JÚNIOR
Urania

17:00
GENIUS LOCI
Colosseum 1

17:15
BERLIN ALEXANDERPLATZ
Berlinale Palast

19:00
KØD & BLOD
Zoo Palast 1

19:15
VENTO SECO
Cubix 7

19:30
THE TWENTIETH CENTURY
Colosseum 1

19:45
THE LONG GOOD FRIDAY
Zeughauskino

20:00
SI C'ÉTAIT DE L'AMOUR
Cubix 5

22:00
VIL, MÁ
Zoo Palast 2

22:00
BLOODY NOSE, EMPTY
POCKETS
Cubix 7

34. TEDDY AWARD



VENUES

Veranstaltungsorte

Akademie der Künste
Hanseatenweg 10
10557 Berlin

Arsenal
Potsdamer Str. 2
10785 Berlin

Berlinale Palast
Marlene-Dietrich-Platz 1
10785 Berlin

CinemaxX
Potsdamer Str. 5
10785 Berlin

Colosseum
Schönhauser Allee 123
10437 Berlin

Cubix
Rathausstr. 1
10778 Berlin

Delphi Filmpalast
Kanstr. 12a
10623 Berlin

Filmrauschpalast
Lehrter Straße 35
10557 Berlin

Filmtheater am Friedrichshain
Bötzowstr. 1-5,
10407 Berlin

Friedrichstadt-Palast
Friedrichstr. 107
10117 Berlin

HAU Hebbel am Ufer (HAU1)
Stresemannstraße 29
10963 Berlin

Haus der Berliner Festspiele
Schaperstraße 24
10719 Berlin

International
Karl-Marx-Allee 33
10178 Berlin

Moviemento
Kottbusser Damm 22
10967 Berlin

SÜDBLOCK/AQUARIUM
Admiralstraße 1-2
10999 Berlin

TEDDY BAR
Sony Center Bellevuestr. 1
10785 Berlin

THALIA PROGRAMMKINO
Rudolf-Breitscheid Str. 50
14482 Potsdam - Babelsberg

Urania Berlin
An der Urania 17
10787 Berlin

Volksbühne Berlin
Linienstraße 227
10787 Berlin

Werkstattkino@silent green
Gerichtstraße 35
13347 Berlin

Xenon Kino
Kolonnenstraße 5-6
10827 Berlin

Zeughauskino
Unter den Linden 2
10117 Berlin

Zoo Palast
Hardenbergstr. 29A
10623 Berlin

34. The TEDDY AWARD

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