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31. TEDDY AWARD



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PROGRAMME GUIDE

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INTRODUCTION

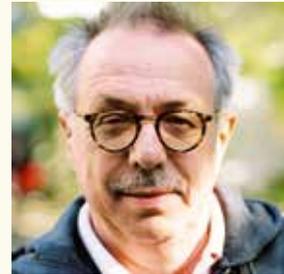
Einleitung



message from

Dieter Kosslick

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



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TEDDY #31: The Heat Is On

The year is starting off in a great way. It is true that such sayings as 'I'd rather be a cold warrior than a warm brother' (Franz Josef Strauß, 1970, a conservative German politician) are emerging again in their new, post-factual versions. However, 83 per cent of Germans are now saying 'yes' to marriage equality. The 31st TEDDY AWARD is bringing us joy for the New Year and a hope that victims of the dreadful Paragraph 175 will finally (!) be rehabilitated. TEDDY himself is a strong part of the movement fighting for the rights of the queer community and this year also carries out an important task of reminding us to never forget (again) or to never run away back to our comfort zones.

I am glad to see such a wide range of TEDDY nominees in the Berlinale Programme 2017! Queer films are represented in Competition, Panorama, both Forum and Forum Expanded as well as in Generation, Perspective and Shorts. For the first time the Queer Academy Industry Meeting - the exchange between artists and representatives of the industry always has a very special energy due to the TEDDY dynamics - will take place at the European Film Market in the Martin Gropius Bau.

Monika Treut, whom I met many years ago at the Hamburger Filmbüro, the Legend of 'New Queer Cinema', receives the Special TEDDY. The reach and strength of her creations were best summarized by Claire Monk in an article about Treut's classic - 'Virgin Machine': '... one of the most anarchist, most cynical, subversively wittiest attacks on the current sexual policy'.

I wish all the guests and artist the most enjoyable days in Berlin and a great Award ceremony and Party. The Heat is on! No place for cold warriors.

Yours,
Dieter Kosslick,
Director of the Berlin International Film Festival

TEDDY #31: The Heat Is On

Das Jahr fängt gut an. Zwar tauchen so abgehangene Sätze wie „Ich will lieber ein kalter Krieger sein als ein warmer Bruder.“ (Franz Josef Strauß, 1970, ein konservativer deutscher Politiker) immer wieder in neuen, postfaktischen Varianten auf, trotzdem sind heute 83 % der Deutschen für die Einführung der Homoehe. Und das neue Jahr macht Freude, weil es die 31. TEDDY AWARDS gibt – und die Hoffnung, dass die Opfer des unseligen Paragraphen 175 endlich (!) rehabilitiert werden. Der TEDDY ist selbst ein starker Teil der Bewegung, die für die Rechte der queeren Gemeinschaft streitet und auch in diesem Jahr die wichtige Arbeit der Erinnerung pflegt, gegen das Vergessen (wieder einmal), gegen die zunehmende Flucht in Echokammern.

Ich freue mich über die enorme Bandbreite der TEDDY-Anwärter/innen im Berlinale-Programm 2017! Queere Filme befinden sich im Wettbewerb, Panorama, Forum oder Forum Expanded ebenso bei Generation, der Perspektive und den Shorts. Erstmals findet das Industry Meeting der Queer Academy im European Film Market im Martin Gropius Bau statt, ein Austausch zwischen Künstlern und Branchenvertretern, der durch die besondere Dynamik des TEDDY große Energie besitzt.

Mit Monika Treut, die ich vor vielen Jahren beim Hamburger Filmbüro kennengelernt habe, erhält eine Legende des „New Queer Cinema“ den Special TEDDY. Ihre kreative Strahlkraft erkennt Claire Monk in einem Satz über Treuts Klassiker „Die Jungfrauenmaschine“: „... eine der anarchistischsten, zynischsten und subversiv-witzigsten Attacken gegen die herrschende Sexualpolitik.“

Allen Gästen und Künstlern wünsche ich spannende Tage in Berlin und eine großartige Verleihung und Party. The heat is on! Kein Platz also für kalte Krieger.

*Ihr Dieter Kosslick
Direktor der Internationalen Filmfestspiele Berlin*

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message from

Michael Müller

Governing Mayor of Berlin
Regierender Bürgermeister von Berlin



The Teddy Award turns 30 years this year. When Manfred Salzgeber and Wieland Speck launched this award during the 1987 Berlinale, they took a bold step. At the time, the AIDS issue had sparked fear and uncertainty and threatened to undo all of the progress made so far towards gay liberation. That year, Pedro Almodóvar won the very first Teddy Award for Law of Desire. It was Almodóvar's first film prize and the start of his career as an internationally celebrated director. The Teddy Award, too, gained worldwide recognition in the years that followed.

Today the Teddy Award is more than a film prize. Its contribution towards making gay and lesbian and trans identity cinema socially acceptable has been invaluable. And, thanks to the Teddy Award, stars and films destined for a brilliant career also outside the queer context have been discovered.

The Teddy Award has long since become an integral and highly regarded part of the Berlin International Film Festival. 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.

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 gay and lesbian films.

Michael Müller
Governing Mayor of Berlin

30 Jahre Teddy Award: Als dieser Preis zur Berlinale 1987 von Manfred Salzgeber und Wieland Speck aus der Taufe gehoben wurde, war das ein mutiger Schritt. Das Thema Aids verbreitete Angst und Unsicherheit und drohte, alle bereits erreichten Fortschritte bei der Emanzipation Homosexueller in Frage zu stellen. Damals gewann Pedro Almodóvar mit „Das Gesetz der Begierde“ den ersten Teddy Award. Es war der erste Filmpreis für Almodóvar und der Beginn einer Weltkarriere. Und auch der Teddy Award gewann in der Folgezeit an internationaler Ausstrahlung.

Heute ist der Teddy Award mehr als ein Filmpreis. Er hat entscheidend dazu beigetragen, dass schwul-lesbische und transidentische Filmkunst gesellschaftsfähig wird. Dank des Teddy Awards wurden Stars und Filme entdeckt, denen auch außerhalb des queeren Kontextes eine große Karriere beschieden war.

Längst ist der Teddy Award ein fester und angesehener Bestandteil der Internationalen Berliner Filmfestspiele. Auch in diesem Jahr wird die Verleihungszeremonie ein ebenso spannendes wie stimmungsvolles Fest werden. Dazu begrüße ich Sie alle sehr herzlich.

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 schwul-lesbische Filme zu interessieren.

Michael Müller
Regierender Bürgermeister von Berlin



GHOSTED (2008)



MY FATHER IS COMING (1991)

MONIKA TREUT



© Ana Grillo 2014

SPECIAL TEDDY AWARD

Beyond Boundaries

Monika Treut im Gespräch mit Dagmar Brunow

Das Werk der Regisseurin Monika Treut umfasst Spielfilme und Dokumentarfilme aus vier Jahrzehnten. Ihre nonkonformistischen Arbeiten können als Vorläufer des New Queer Cinema gelten, das in den 1990er Jahren in den USA von B. Ruby Rich charakterisiert wurde. Treuts Arbeiten über unangepasste Körperpolitiken haben Teile der Frauenbewegung ebenso provoziert wie die (klein)bürgerliche Gesellschaft der Bundesrepublik und ihr patriarchales Feuilleton. Und immer noch scheinen Treuts Filme ihrer Zeit weit voraus, denn auch in Zeiten des Neoliberalismus stehen sie im Widerspruch zu Tendenzen von Homonormativität, d.h. dem Wunsch, homosexuelle Lebensentwürfe dem heterosexuellen Mainstream anzupassen. Um den Wunsch nach gesellschaftlicher Normalität ging es in Treuts Kino nie. Ihre Filme eckten an. Auch in der LGBT-Community. Ihr Kino ist nicht deshalb queer, weil es Geschichten über LGBTs erzählt, sondern weil es sich jeglichem Bestreben von „Normalität“ entgegenstellt und weil es gegen soziale Ungleichheiten kämpft. Hier verengt sie ihren Blick nicht lediglich, wie so häufig im LGBT-Kino, auf Faktoren wie Sexualität oder Gender, sondern auch ökonomische Ungleichheiten spielen eine große Rolle. Gleichzeitig sind ihre Filme keine Pamphlete, die bestimmte Themen „abhaken“. Ihre Filme erforschen Identitäten ohne identitär zu werden, beleuchten Lebensentwürfe ohne zu werten, sie scheren sich keinen Deut um „positive Vorbilder“ für LGBTs, sie werben nicht beim gesellschaftlichen Mainstream für „Toleranz“ für Lesben und Schwule. Statt dessen zeigen sie Menschen auf der Suche, Menschen, die sich verwirklichen wollen und die sich immer wieder neu erfinden.

Mit ihrer Repräsentation von Transgender-Identitäten war Treut eine Pionierin im europäischen Kino. Und überhaupt ist ihr Filmschaffen seit jeher ungeheuer transnational und global ausgerichtet, bilden doch die USA, Taiwan und Brasilien Bezugspunkte in ihren Arbeiten, an die Treut immer wieder zurückkehrt: als Möglichkeitsraum, als Kristallisationspunkt für soziale Veränderungen, wie zum Beispiel für Gentrifizierungsprozesse, für Kämpfe gegen soziale Ungleichheiten, aber auch als

Orte der Begegnung, der Suche nach Identität, der Reflexion über die Arbeit als Filmemacherin. Viele von Treuts Filmen sind durch Mobilität gekennzeichnet, sie sind Road Movies wie DIE JUNGFRAUENMASCHINE, AXENSPRUNG oder DAS ROHE UND DAS GEKOCHTE.

DB: *Wie kam es denn zu den Perspektivwechseln – den Reisen – der Mobilität in deiner Arbeit?*

MT: Meine Filmarbeit war und ist immer ganz eng mit meinem Leben verbunden. Als ich in den frühen 1980er Jahren anfing, Filme zu machen, gab es in Europa noch keine Lesbisch Schwulen Filmtage in Hamburg, keinen Teddy der Berlinale, keine Vorstellung von „Queer Cinema“. Wir lebten damals ja noch hinter dem Eisernen Vorhang, im Kalten Krieg. Das miefige Westdeutschland war noch fast ausschließlich bevölkert von Bio-Deutschen. Die Frauenbewegung hatte noch keine spürbare Veränderung im Denken der Mainstream-Gesellschaft erreicht und offene Homosexualität war immer noch etwas Schmutziges. Kein Wunder, dass damals meine ersten Filme auf erheblichen Widerstand vor allem im männlichen Lager des etablierten deutschen Films stießen. Der erste Spielfilm VERFÜHRUNG: DIE GRAUSAME FRAU entstand in enger Kooperation mit meiner langjährigen Partnerin, der Regisseurin und Kamerafrau Elfi Mikesch. Bei der Uraufführung auf der Berlinale 1985 gab es Tumulte und aggressive Reaktionen. Als drei Jahre später mein zweiter Film DIE JUNGFRAUENMASCHINE auf einem anderen deutschen Festival komplett durchfiel, hatte ich genug von der Ablehnung in meinem Heimatland.

In den USA war das anders, da hatten sich die „gay & lesbian film festivals“, wie sie damals noch hießen, bereits etabliert. Und dort waren meine Filme willkommen. Also flüchtete ich aus Deutschland und lebte vier Jahre in New York, produzierte dort unter abenteuerlichen Umständen und wieder mit kleinem Budget zwei weitere Filme: MY FATHER IS COMING und FEMALE MISBEHAVIOR, bevor ich wieder in

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den Heimathafen Hamburg zurückkehrte. Eine kleine Atempause, und ich erlag dem Sirenenang aus Hollywood: ein Filmstudio lud mich zur Zusammenarbeit an einem multinationalen Spielfilm ein: LET'S TALK ABOUT SEX. Weil die geschätzten Kolleginnen Lizzie Borden und Clara Law mitmachten, willigte ich ein, aber eine weitere Erfahrung mit der dortigen Filmindustrie möchte ich so bald nicht mehr machen. Stattdessen wendete ich mich der dokumentarischen Form zu, weil sie unabhängiger und noch kostengünstiger zu realisieren ist. Unter anderem drehten wir 1998 GENDERNAUTS in San Francisco, einen der ersten langen Dokumentarfilme über Transmenschen mit dem Schwerpunkt auf „female to male transsexuals“.

DB: Film ist ein internationales Medium, und queeres Kino lässt sich ohnehin nicht in nationale Grenzen sperren. Aber dein Werk ist ausgesprochen transnational, und du bereist u.a. die USA, Brasilien und Taiwan. Wie kam es dazu?

MT: Um die Jahrtausendwende änderte die Digitalisierung die gesamte Produktionsweise im Filmgewerbe, und in meinen Lieblingsstädten San Francisco und New York schritt bereits die Gentrifizierung mit großen Schritten voran. Mitten in der Sinnkrise, aus der heraus ich die biografische Dokumentation AXENSPRUNG, über die ausgedehnten Festivalreisen mit den Filmen, produzierte, lernte ich eine kämpferische Frau in Brasilien kennen: Yvonne Bezerra de Mello, die mit unbändiger Energie gegen die Verrohung der Verhältnisse ankämpfte. In den Slums von Rio hatte sie - zwischen Drogenbanden und korrupten Polizisten - eine Oase für traumatisierte Straßenkinder aufgebaut. Über ihr Projekt drehte ich 2000 den ersten Film in Brasilien KRIEGERIN DES LICHTS und 15 Jahre später folgte ZONA NORTE, ein Wiedersehen mit den nun erwachsenen Straßenkindern von damals.

Von 2002 bis 2011 trieb mich die Filmarbeit nach Taiwan, ausgelöst mal wieder durch eine Festival-Einladung, diesmal vom Frauenfilmfestival „Women Make Waves“. Dort konnte ich mit Hilfe der fantastischen Unterstützung der taiwanischen Filmszene drei Dokumentarfilme realisieren, u.a. DEN TIGERFRAUEN WACHSEN FLÜGEL und den Spielfilm

GHOSTED. Aber ich kehrte auch wieder gerne in meine Heimat zurück: die alte Kinderliebe zu den Pferden und die zur norddeutschen Flachlandschaft trieb mich, angeregt über meinen Verleiher, die Edition Salzgeber, zurück nach Nordfriesland an die Grenze zu Dänemark und wir realisierten dort 2014 den entspannten Spielfilm VON MÄDCHEN UND PFERDEN.

DB: Für das queere Kino hast du Enormes geleistet. Lehnst du dich jetzt gemütlich zurück oder wie sehen deine Zukunftspläne aus?

MT: Wie es weitergeht? Keine Ahnung. Jetzt bin ich schon bald 63 und etwas lebensweiser geworden. Regisseurinnen haben ja immer schon mehr Schwierigkeiten gehabt in diesem Männerberuf, für die junge Generation der Pro-Quote-Regie-Bewegung gebe ich gerne meine Erfahrungen weiter. Was ich bisher am meisten schätze ist der Kontakt und die Freundschaft vor allem zu den internationalen Protagonist/innen der Dokumentarfilme. Mit allen bin ich nachhaltig verbunden und habe durch sie, egal ob sie aus Taiwan, Brasilien oder den USA kommen, sehr viel gelernt über ihre Lebenswelten als unangepasste Menschen in ihrer Welt. Und ich habe über die Filmarbeit auch sehr viel lernen dürfen über die unterschiedlichen Kulturen. Durch die Retrospektiven meiner Filme in Ländern wie Indien, der Türkei, Kolumbien, Argentinien und anderen kann ich die Lebensperspektiven von Lesben, Transsexuellen und Feministinnen dort ein wenig unterstützen. Ich denke, dass wir als sensibilisierte queere Wesen gerade in Deutschland, wo wir mittlerweile doch sehr viel Rechte für uns erkämpft haben, prädestiniert sind, über unsere Grenzen hinaus zu schauen und uns für die Rechte nicht nur unserer queeren Peergroups zu engagieren, sondern auch für die universellen Menschenrechte, wo immer sie bedroht sind, einzusetzen.

Gekürzte Fassung von „Monika Treut im Gespräch mit Dagmar Brunow“, aus: Queer Cinema. Ein Reader. Hg. von Dagmar Brunow und Simon Dickel. Mainz: Ventil Verlag (erscheint im Herbst 2017)

Eine Neuauflage der Filme erscheint in Kürze bei Salzgeber & Co. Medien GmbH. Mehr Info über Treuts Filme auf www.hyenafilms.com



FEMALE MISBEHAVIOR (1992)

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female and male 1990 by Elfi Mikesch

Beyond Boundaries

Monika Treut in conversation with Dagmar Brunow

Monika Treut has been making films for over 30 years and her extensive body of work includes feature films and documentaries. Her earliest works pre-date and can be considered precursors of the New Queer Cinema that emerged in the US in the early 1990s. Her unconventional take on body politics has provoked parts of the women's movement and scandalised bourgeois and patriarchal sensibilities.

Even today, her films seem to be way ahead of their time. They stand against the modern obsession with homonormativity, the desire to accommodate homosexual life to mainstream heterosexual norms. Treut's work has never exhibited a craving for social acceptance, for fitting in. Her films have always been in some way scandalous, even, at times, to the LGBT community. Hers is a queer cinema, not because it tells stories about aspects of LGBT life, but because it opposes any notion of 'normality'. Her stories also have a wider social context: Treut's focus is not only on sexuality and gender, unlike many other LGBT film-makers, but also on economic inequality.

At the same time, Treut's films are not political lectures, concerned only to 'tick off' worthy causes. They investigate identities without preaching identity politics; they illuminate lives without judging them. Treut is not concerned with providing 'positive role models' for LGBT people, nor are her films a plea to mainstream society for tolerance of lesbians, gay men and other marginalised people. Rather, they allow those on the edge of society to tell their own stories. They show people on a quest to find themselves, struggling to realise their potential, in a process of endless reinvention.

Treut's queer cinema has always had a place in it for explorations of gender identity, and her films depicting transgender identities have made her something of a pioneer. She also has a determinedly international outlook: the USA, Taiwan and Brazil are all key locations in her

work. She has visited and revisited these very different countries many times, finding there many common themes, including the search for opportunity, identity and personal encounters; the struggle against social inequality; and the consequences of social changes such as gentrification; while also finding time to reflect on the work of the film-maker. Monika Treut, it seems, is always on the move, and it is no surprise that among her work we find road movies such as *VIRGIN MACHINE*, *JUMPCUT: A TRAVEL DIARY* and *THE RAW AND THE COOKED*.

DB: *How did the shift in perspectives – travel – mobility happen in your work?*

MT: My work has always been very closely connected to my life. When I started making films in the early 1980s, there was still no International Queer Film Festival in Hamburg, no *TEDDY* at the Berlinale, no representations of 'Queer Cinema'. We were still living behind the Iron Curtain, during the Cold War. Musty West Germany was still almost exclusively populated by stereotypical Germans. The women's movement had not yet achieved major changes in mainstream society and open homosexuality was still considered to be dirty. No wonder that at that time my first films met considerable resistance, especially in the misogynistic circles of the established German film industry. The first feature film, *SEDUCTION: THE CRUEL WOMAN*, was developed in close cooperation with my long-time partner, the director and cinematographer Elfi Mikesch. At its Berlinale premiere in 1985 there was tumult and a very aggressive reaction. When, three years later, my second film *VIRGIN MACHINE*, completely failed at another German festival, I had had enough of the rejection in my home country.

In the USA, it was different. The 'gay & lesbian film festivals', as they were called back in the day, had already established themselves. My films were welcomed there. So I fled from Germany and lived in



Monika Treut 1986 von Elfi Mikesch aus der Frühzeit



DIE JUNGFRAUENMASCHINE (1988)



Eva Norvind as a young Mexican starlet, as seen in DIDN'T DO IT FOR LOVE, a film by Monika Treut. A First Run Features release.

New York for four years, producing two more films under somewhat adventurous circumstances and, again, with a small budget: MY FATHER IS COMING and FEMALE MISBEHAVIOR.

Shortly after returning to my home town, Hamburg, I succumbed to the siren song from Hollywood: a film studio invited me to work on a multi-national feature film, EROTIQUE. Because my highly valued colleagues Lizzie Borden and Clara Law were already involved in the project, I agreed. Afterwards, I didn't want to have another experience with that particular film industry so soon and instead, turned to documentary because it was more independent and even more cost-effective. Among other things, in 1998, we shot GENDERNAUTS in San Francisco, one of the first feature-length documentary films about transsexual people with a focus on 'female to male transsexuals'.

DB: *Film is an international medium, and queer cinema cannot be contained within national borders anyway. But your work is distinctly transnational, and you have worked in, among others, the USA, Brazil and Taiwan. How did that happen?*

MT: At the turn of the century, digitalisation changed the entire production process in the film industry, and in my favourite cities of San Francisco and New York gentrification was already underway. At this time, while I was producing my biographical documentary, JUMPCUT: A TRAVEL DIARY, about my extended festival trips, I met a militant woman from Brazil, Yvonne Bezerra de Mello, who was fighting with great energy against the brutalization of people's lives. In the slums of Rio, amongst drug gangs and corrupt policemen, she had built an oasis for traumatised street children. I made my first film in Brazil about her project, WARRIOR OF LIGHT in 2000, and 15 years later, ZONA NORTE, a reunion with the grown-up street kids.

From 2002 to 2011 my work in films drove me to Taiwan, triggered again by a festival invitation, this time from the women's film festival 'Women Make Waves'. There, with the fantastic support of the Taiwanese film scene, I was able to shoot three documentary films, one of which was TIGERWOMEN GROW WINGS, and the feature film, GHOSTED. However I also wanted to go back to my home country. My old childhood love for horses, the typical landscape of the north German plains and some motivation from my distributor Edition Salzgeber drove me back to Northern Friesland, along the border with Denmark. There, in 2014, we made the relaxed feature film, OF GIRLS AND HORSES.

DB: *You have made an enormous contribution to the queer cinema. Do you now lean back comfortably or what are your plans for the future?*

MT: What comes next? No idea. I am almost 63 and might be a little bit wiser now. Female directors always had more difficulties in this male industry, and I am happy to pass-on my experience to the younger generation. Contact and friendships are the most precious to me, especially those contacts with the international protagonists of the documentaries. I am still closely connected to them and have learned a lot from their lifestyles as misfits in their own world, whether they come from Taiwan, Brazil or the US. I have also learned a lot about different cultures through my work in films. Through screenings of my work in countries like India, Turkey, Colombia, Argentina and others, I can support the life perspectives of lesbians, transsexuals and feminists. I think that as sensitive queers in Germany, where we have gained a lot of rights, we are duty-bound to look beyond our borders and to engage ourselves politically for rights of not only our queer peer-groups, but also universal human rights wherever they are threatened.

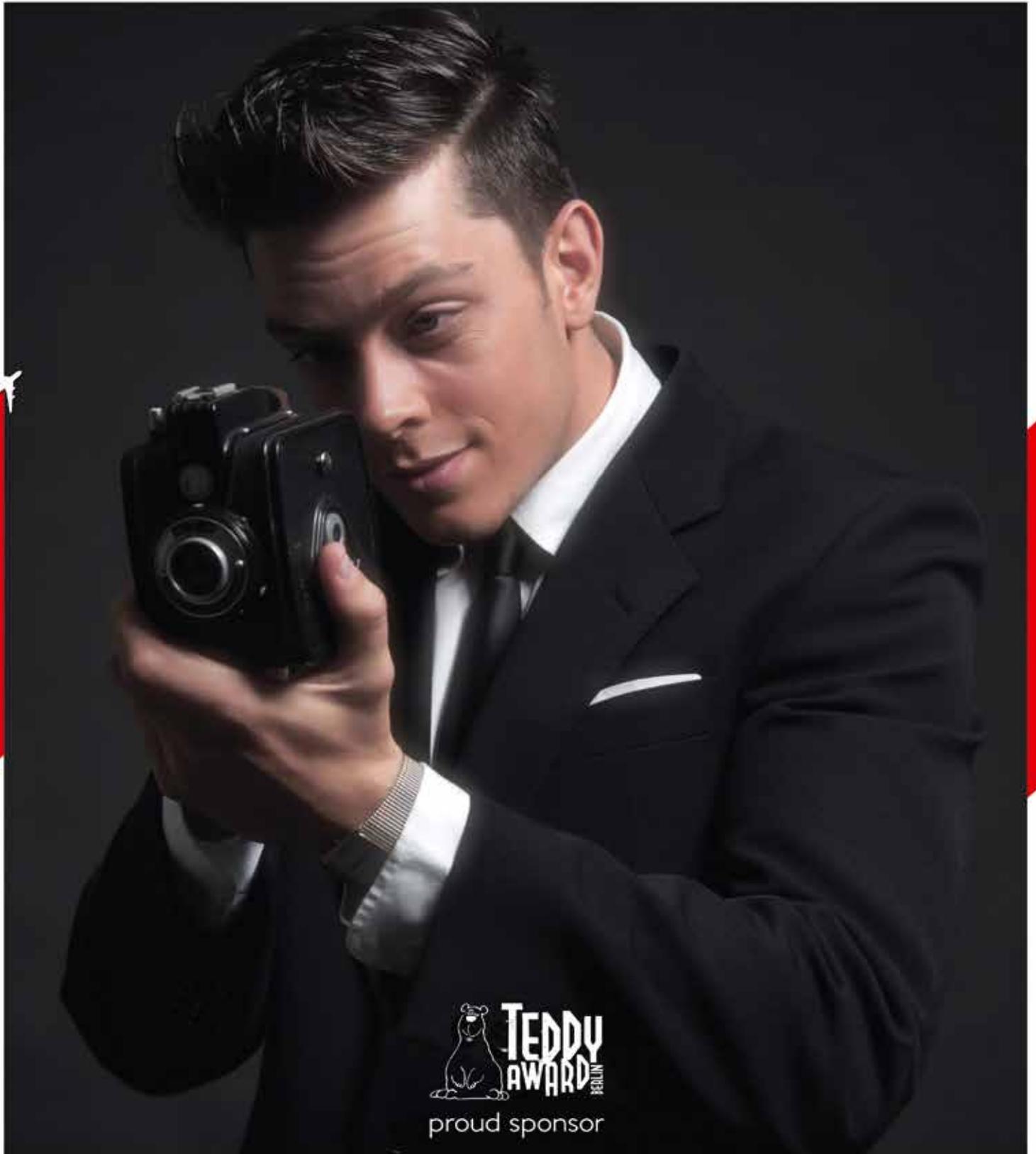
A short summary of 'Monika Treut im Gespräch mit Dagmar Brunow', from Queer Cinema. Ein Reader. Ed. Dagmar Brunow and Simon Dickel. Mainz: Ventil Verlag (to be published in autumn 2017).

New editions of Monika Treut's films will be released shortly by Salzgeber & Co. Medien GmbH. For more information and for more about Monika's work, visit www.hyenafilms.com

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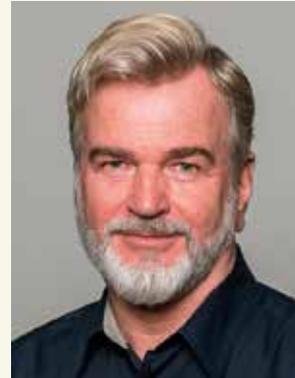
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INTERVIEW



Wieland Speck

by Johanna Mitz and Maik Elshof

Can you point out some highlights or Must-Sees of this year?

Our opening film of this year's Panorama is from South Africa, **THE WOUND**. It makes us take part in an initiation rite for young men on the brink to what is seen as manhood. Circumcision is performed, as in many patriarchal cultures, to channel one human being's childhood into the male role. The film combines this process with the coming out of a guard, who apparently will take his secretly gay life in his own hands and leave the village.

Masculinity is a recurring theme in Panorama, for it is, obviously, reason for some of the world's greatest evils. And now we have a US president, who represents this most evil kind of machismo, so it seems like we're going backwards in time. Several films in the programme are opening up the discussion on this backwards trend. One of them is also a key film to the „Black Worlds“ focus we are featuring this year:



I AM NOT YOUR NEGRO

I AM NOT YOUR NEGRO by Raoul Peck. It's a very important film for black and queer emancipation alike, about James Baldwin, one of America's most important authors, a novelist, playwright, poet and social critic and one of the grand queer authors of this planet. His dedication to queer themes in the fifties and sixties, as a black writer even more so, was a godsend. The film shows rare footage with him and is not to be missed for it gives today's queer culture a historical dimension!

Are there any films with a trans- or intersexual theme?

Two films in our line-up are made by trans* directors, that is rare and that is why it's a joy to point that out. One film is part of the "Black Worlds" theme, called **STRONG ISLAND** by Yance Ford. When his brother was killed 20 years ago he was still a girl, and now he is a male filmmaker who made a film about loss and racism. A very analytical deep investigation in his own family which has to live with these terrible memories of violence and injustice for what has happened to the brother.

The other film is **DREAM BOAT**, a research on a gay cruise ship that holds about 3.000 guests. So to speak by manipulation of society, a minority turns majority for a certain period of time, and we as the spectators embark that temporary world. Many guests are coming from countries where they cannot even live for a few minutes openly as a gay person, but on the cruise ship all of a sudden they are majority and can try to explore what their wildest fantasies or dreams could be. **DREAM BOAT** is made by Tristan Ferland Milewski and is an intelligent observation of systematics concerning majority versus minority, of different cultural and political backgrounds, and of course of sun and fun and holidays.

Trans* as a theme plays an important role in the Japanese film **KARERA GA HONKI DE AMU TOKI WA (CLOSE-KNIT)** by Naoko Oigami. It's about a little girl that is abandoned by her mother and finds refuge in her



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KARERA GA HONKI DE AMU TOKI WA

uncles' home who shares his life with his trans*partner. The girl discovers this world slowly, and while the family life works out very well, the conventions of the surrounding society brings in the trouble. So there you have a Japanese examination of a modern form of family that every society is challenged by today.

Are there any trend themes this year?

There are three queer films shedding a light from outside on Berlin. Many see in Berlin this promise of happiness and erotic fulfilment. This has been one of the big attractions of the city for a very long time, queer or not, and they flock to the city like moths around a flame. One fabulous regular in Berlin is Bruce LaBruce, the notorious underground hero, he presents THE MISANDRISTS with Susanne Sachsse as the head of a lesbian convent, in some mansion in the surroundings of Berlin, which is basically a cloister school for feminist young women. It is like a feminist pamphlet kind of film, not safe for dicks, and wild things are happening in that building. It's a great Bruce LaBruce movie!



THE MISANDRISTS

And Shu Lea Cheang is back, another underground heroine, with her latest, FLUIDØ. It's a science fiction story set in 2060 or so and filmed in Berlin. The combat against AIDS is finally won, because they found a drug that kills the aids-virus. The whole society is on a drug that is created from sperm. So what you have in the film is a whole row of men that are in chains and have to produce sperm all the time, which is flying through the air. So you have quiet a few wild moments there of underground fantasy filmmaking.

The third film named MEIN WUNDERBARES WEST-BERLIN is by well known director Jochen Hick. He presented a few years back Out In Ost-Berlin in Panorama, so this is like the counterpart that includes also a close look on the founding of the HAW (Homosexuelle Aktion West-berlin, editors note) which was the main kick-off in the early 70ies for the gay emancipation movement and an inspiration to the emerging lesbian movement in West Berlin.



MEIN WUNDERBARES WEST-BERLIN

Except the two mentioned films, are there any other underground films in the festival?

Well, underground today is different from where it came from, the late 50ies to the mid 70ies, for everything seems possible now. But check out the Spanish debut by Eduardo Casanova, PIELES! Its energy belongs to that category too. It is a poly-queer film that asks you as the viewer to re-define yourself. First of all you see many things you don't want to see, but of course a movie is something to look at. That means you are directly in a conflict and in communication with the film. Essentially you have no chance to escape, because every single figure in that film is in fact a deformed person, that means nothing is like what you are used to see in the real world where apparently deformed people are hiding or get hidden. There is one character that has the same syndrome as Vietnamese victims of the poison Agent Orange the Americans dumped on the country, or a young woman whose lower part of her face is a bottom including an anus instead of a mouth. You have so much to chew on while watching that it doesn't leave you when the film is over.



PIELES

The TEDDY's focus this year is on §175. What is the importance of a special event about rehabilitation of victims within the Berlin Film Festival?

This is a theme we are working on for many years, and I used this topic also in my speech at the TEDDY's 30th anniversary last year. It is crucial to point out right now that we queer folk are far away of having equal rights. There is no rehabilitation until today for those gay men who went to prison or worse during the Nazi era, or those who were put back in prison after having been freed by the allies from NS concentration camps, or were incarcerated in post war West Germany, all under the same Nazi law that was in effect here until 1969! If this is what's happening to queer people in a privileged place like Germany, you understand immediately how bad it must be for queer people in other places. So it is always the right moment to point that out and we will show the TEDDY 2000 winning benchmark film "§ 175" by Oscar-winners Rob Epstein and Jeffrey Friedman to enhance the focus. The current German Minister of Justice seemingly understood the theme, which he is apparently working on. But how long will this country wait to grant justice? Until the last victims are dead? Meanwhile the new-old right wing which kept quite hidden in post war Germany, more or less until the fall of the wall, is losing all shame and is coming forward with slogans and behaviour that was exactly setting the world on fire only 75 years ago. Facing this roll back means we rather have to concentrate our energy to not losing ground of what we have achieved in the fight over the past 45 years. We have to make sure that we are not losing ground again.

Another theme we have to observe very closely is that under the roof of "queer" we subsume many different kinds of identities. This gives us the power to demonstrate a conspicuous chunk of society which is needed to fight effectively for our rights and mere justice. But we also have to acknowledge those diverse identities with their specific experiences and needs, in order to make us all feel supported and well under the queer roof. Because it's very difficult to stick together when you don't have respect for each other.



DIE JUNGFRAUENMASCHINE

Monika Treut is awarded with the Special TEDDY this year and to honour her Panorama is putting up a special screening of Treut's VIRGIN MACHINE.

Well, the VIRGIN MACHINE is a film that influenced all of us very strongly, and Elfi Mikesch's cinematography also remains unforgettable. Monika is one of the rare cases where a woman filmmaker remains a filmmaker over a long period. Only a very few big ones, and far less women are persistent enough to remain filmmakers all their lives and Monika achieved that. A wonderful example that it not only can be done, but that it has to be done and the results have to be watched. She won a TEDDY before, but now it's time to honour her with a Special TEDDY and to get a chance again to experience the incredible chutzpah and freshness of 80ies filmmaking when the VIRGIN MACHINE was created. It's inspiring for us nowadays as we don't have many films like this one today.

That's a good moment to have a look at the female directors and lesbian movies of this years edition...

Well, we have a high percentage of female directors this year. Over 40 percent. Last year it was an astonishing low rate, but it differs a lot from year to year, I never could fathom a trend. Of course we don't choose films on these margins, but nevertheless we have emancipated eyes which usually is resulting in one of the highest numbers of female directors in programming.



SMALL TALK

SMALL TALK by Hui-chen Huang is a touching documentary about a mother who is and always was a tomboy and her daughter, the filmmaker, who doesn't understand why her mother is not like other mothers. It's a view on gender roles, motherly love and the strength to live ones life even when convention tried everything to reformat it. It reveals a universe of lesbian life under special cultural conditions, a must-see.

CHAVELA is also by a woman filmmaker. The Mexican singer Chavela Vargas is the rare case of a singer who lived a quite open lesbian life from the 50ies onwards. Famous for "Rancheros" and if you don't know her by name you know when you hear from many Pedro Almodóvar films, she is soul and muse featuring a deep voice and breathtaking timing. The film is a wonderful historical portrait featuring also footage with her lover Frida Kahlo, just another lesbian highlight in the programme.



CHAVELA

Are there any movies left you can recommend?

Yes of course! Travis Mathew's film DISCREET for example. He is back after his film INTERIOR. LEATHER BAR and is one of the most exciting young American Indie filmmakers. In DISCREET he has his leading man start digging into his own trauma, which is quite gruesome. It is a deep, dark and talented film.



CALL ME BY YOUR NAME

Then we show CALL ME BY YOUR NAME by Luca Guadagnino, famous for his film A BIGGER SPLASH. He tells about an Italian summer love with compelling scenes of intimacy starring Armie Hammer and Timothée Chalamet. And GOD'S OWN COUNTRY, debut by British director Francis Lee in which a young overstrained farmer gets help from a same age Romanian, only to find himself challenged emotionally for the first time.



GOD'S OWN COUNTRY

Yet another film of historical importance is BONES OF CONTENTION by famous American documentarist and author Andrea Weiss. She explores the fascist times of Spain by looking for the remains of Federico García Lorca, the great Spanish author who got murdered by the fascists as a gay man and opposition member. Finding his bones is becoming a symbol of all the thousands and thousands of people that disappeared during the fascist time and especially for the queer victims of the era. The crimes that were committed on queer people and deliberately on gay men are still not acknowledged, the victims not rehabilitated - like the victims of German Paragraph 175. So we can reach out and shake hands with the Spanish.

And last but not least, THE TASTE OF BETEL NUT from Hu Jia. It's a light, colorful multisexual story of alternative lifestyle, something you don't expect from China. It's a sensual surprise and you deserve to enjoy it!

Thank you for this interview!

With pleasure! And see you at the movies!

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TEDDY AWARD JURY



CARL SPENCE began curating films and concerts during the grunge era in Seattle. He began his festival career at the Seattle International Film Festival in 1994, which became one of the largest film events in North America. He also led SIFF's expansion into a year-round exhibition, making it a leading institution in Seattle, saving two historic cinemas along with the creation of a new Film Center. He recently held the position of Festival Director and Chief Curator at SIFF prior to starting his consulting firm in late 2016. He also held Director of Programming positions with the Palm Springs International Film Festival and with the San Francisco International Film Festival. In 2014, he helped create the Orcas Island Film Festival as a Festival co-director and the chief curator.



GIZEM BAYIKSEL was born in Ankara in 1989. She has been working as a photographer and cinematographer in the cinema industry for over 5 years. She also has been working at film festivals and events as a festival coordinator, programmer and film curator since 2012. Currently she is the festival coordinator and programmer of Pink Life QueerFest, the first and only queer film festival in Turkey. Pink Life QueerFest launched in Ankara in 2011 and the festival is a space for LGBTQI individuals and artists to raise awareness of the LGBTQI issues. Gizem Bayiksel's personal interest in film and photography focuses on the female gaze and queer theory. Currently she is working on her first feature film project, which is a sequel of "Child's Play" she made in 2014, about a lesbian couple's story with Turkish politics on the background.



HASSAN KAMOGA is a young Ugandan human rights activist and filmmaker. In 2016 he founded the Queer Kampala International Film Festival (QKIFF), the first and only LGBTQ Film Festival in Uganda and the only gay film festival organized in a country where homosexuality is illegal. QKIFF offers a powerful platform to promote and progress LGBTIQ rights through film advocacy in homophobic Uganda. Kamoga has produced a number of short documentaries for non-profit organizations in Uganda, Rwanda, Malawi, Egypt, Mozambique and Swaziland. He believes that social justice filmmaking has the power to change hearts, minds, and laws. Currently Hassan Kamoga is in pre-production for his latest documentary entitled 'Where is Home' about Ugandans seeking asylum in other countries.



MARJO PIPINEN is a programmer at Love & Anarchy – Helsinki International Film Festival, the biggest film festival in Finland. In 2002–2009, she worked as programmer for Vinokino, the Finnish queer film festival. Pipinen holds a Master's Degree in Film Studies from Stockholm University. In her Master's thesis, she wrote about archival aesthetics in New Queer Cinema. After her studies, Pipinen took office at Media Desk Finland and the Finnish Film Foundation, and she currently works in communications at the National Audiovisual Institute in Finland, formerly the Finnish Film Archive. Pipinen runs a queer-feminist film blog HQFEB focusing on events around Helsinki. She is interested in cinema on the margins and she prefers to see films on the big screen. Festivals are her passion and she is voluntarily involved in the organization of many kinds of cultural events.



MARTIN WOLKNER studied Linguistics and Film Studies and is the founder and head of homochrom. Established in 2009 as a monthly film series in six cities of North-Rhine Westphalia, homochrom was expanded by a queer film festival in Cologne and Dortmund in 2011. Wolkner initiated the debut film award of the German festival co-operation QueerScope and its federal funding in 2016. As a member of the German Film Critics Association he writes for the gay magazine Box, among others. Martin Wolkner has previously worked for the International Women's Film Festival Dortmund | Cologne and is now working in subtitling. He works as an author and is currently developing his own film projects.



SAADAT MUNIR was born into the dichotomy of European and Asian cultures. From childhood, he was blessed with the opportunity to experience both cultures equally, having been raised in Denmark by his Pakistani parents, where he received a degree in Communications from South Denmark University. Munir has been awarded several honours for his work and has recently been an official Talent at Berlinale 2015. Presently, Munir is a creative director of Aks Film, Art and Dialogue, a bi-national film festival for minorities and marginalized communities that illuminate socio-political aspects of transgender, queer, people of color (POC) living in Pakistan and Denmark. The festival is the first of its kind, as it is organised by transgender and the queer community in Pakistan.



SACHIKO IMAI is the programming director of Rainbow Reel Tokyo formerly known as Tokyo International Lesbian & Gay Film Festival, which is one of the longest-running LGBT film festivals in Asia. Sachiko studied screenwriting at Nihon University College of Art where she received a Bachelor Degree in Film. After working in publishing for a while, she started her career as a translator, specializing in subtitles. She has translated numerous films and TV shows in Japanese, including some queer masterpieces such as "Weekend", "Stranger by the Lake" and Showtime's "The L Word" series. Imai also works as a coordinator for various film festivals in Japan.



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FILM LIST

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BING LANG XUE THE TASTE OF BETEL NUT

DIRECTOR Hu Jia
CAST Zhao Bing Rui, Yue Ye, Shen Shi Yu
PANORAMA Hong Kong, China 2017
84', Mandarin

13.02. / 20:00 CinemaxX 7

14.02. / 22:45 CineStar 3

15.02. / 20:15 Cubix 8

18.02. / 22:30 CinemaxX 7



© Small Talk Productions

Li Qi is working for a dolphin show, his friend Ren Yu chugs along with his mobile karaoke, working the surfers' beach along the coast of Hainan Island where they both live. The tourists are delighted by Ren's physical similarity to the screen actor Leslie Cheung and are happy to pay for a photo with him – or to get drunk with him. When a young woman joins this polyamorous couple, things are no different at first and an open, three-way relationship would seem possible. Together, Li Qi, Ren Yu and Bai Ling set out to test the limitations of a restrictive society as well as their own sexuality. But then, something happens that rocks the protagonists to the core and will have a deep and lasting effect on them... Director Hu Jia portrays a generation that would appear to move casually between tradition and a courageously alternative way of life. The film's unusual setting is compelling from the word go. Largely without dialogue, this drama instead relies on small gestures that are full of meaning. The film's quietly explicit images tell a tale of love, sex, trust and brutality – providing a picture of everyday life in China that is seldom seen on the big screen.

CASA ROSHELL

DIRECTOR Camila José Donoso
FORUM Mexico/Chile 2017
71', Spanish

10.02. / 20:00 Kino Arsenal 1

11.02. / 22:00 CinemaxX 4

13.02. / 22:00 Delphi Filmpalast

17.02. / 16:30 Akademie der Künste



© Berlinale

You'd never know this is your home away from home. The surveillance camera outside shows a drab reception area and an unremarkable street in Mexico City; inside, the lights flash, but the tables are empty. Yet preparations are soon underway and fixed categories cease to apply: stubble is removed, make-up applied and strands of hair are teased into place; the camera is trained not on the men themselves, but what they see in the mirror. There's time for a lesson before the festivities get going, to practise walking, consider the letters of the alphabet, think about what sort of girl to be. Music plays, drinks are served and the last boundaries are suspended: those between man and woman, gay, straight and bi, past and present, reality and fiction. The people chatting at the tables or waiting before the darkroom are shot to resemble characters from a film, impossibly glamorous, which doesn't mean their stories aren't true. Whenever film stock replaces the digital images, it's like a symbol for the memories Casa Rosshell contains, the spectres of all those who came here and no longer felt alone. No matter how small the utopia, the world outside can still catch up.

CASTING

DIRECTOR Nicolas Wackerbarth
CAST Andreas Lust, Judith Engel, Milena Dreissig, Nicole Marischka
FORUM Germany 2017
91', German

11.02. / 19:00 Delphi Filmpalast

13.02. / 11:00 CineStar 8

16.02. / 20:00 Colosseum 1

19.02. / 20:00 Cubix 9



© Berlinale

For her first television film – a remake of Fassbinder's Die bitteren Tränen der Petra von Kant – director Vera wants the perfect cast. But the first day of shooting is fast approaching and the numerous casting sessions have yet to find a suitable actress to play the leading role. Although the producer and crew are getting ever more exasperated with Vera, Gerwin is happy about the extra work, as he earns his money as an audition reader, delivering the lines of dialogue to the starry candidates at the various castings. When the male lead suddenly has to back out, Gerwin thinks that this might just be his chance. Director Nicolas Wackerbarth captures the complex essence of Fassbinder's film and simultaneously creates a profound work of his own. Casting takes an unflinching look at the murky depths of human relationships driven by power, passion and desperation. Yet Wackerbarth also brings bitter truths to light about power relations and dependencies in the German television industry almost in passing. Casting is both intelligent and entertaining, marked by exciting turning points, humour and the breathtaking acting performances by a truly virtuoso ensemble.

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DIRECTOR Mathieu Denis, Simon Lavoie

CAST Charlotte Aubin, Laurent Bélanger, Emmanuelle Lussier Martinez, Gabrielle Tremblay

GENERATION 14PLUS Canada 2016
183', French/English

12.02. / 20:00 HKW

13.02. / 14:30 CinemaxX 3

18.02. / 20:00 HKW



© Eva-Maude T-Champoux

'After twelve weeks of striking, assemblies, solidarity, arrest, protest, what do we get? Nothing.' As the 2012 'Maple Spring' student protest movement in Quebec slowly ebbs away, a dark storm of violence gathers. Driven by a growing sense of frustrated powerlessness and a longing for a new life, Klas Batalo, Ordine Nuovo, Tumulto and Giustizia form an avant-garde splinter group. Their deep-rooted hostility towards the prevailing social order finds an ambiguous political expression in acts that include guerilla pranks and throwing Molotov cocktails. Using powerful imagery shaped by a century of political aesthetics, the film is a collage of scenes and documentary fragments that makes the isolation of the four protagonists tangible. In the course of a path formed by ideals and doubt, we witness their radicalism as it increasingly turns inwards.

CALL ME BY YOUR NAME

DIRECTOR Luca Guadagnino

CAST Armie Hammer, Timothée Chalamet, Michael Stuhlbarg, Amira Casar

PANORAMA SPECIAL Italy/France 2017
130', English/Italian/French/German

13.02. / 21:30 Zoo Palast 1 14.02. / 12:00 CinemaxX 7

15.02. / 17:00 Cubix 9

17.02. / 17:00 Cubix 9

19.02. / 21:30 Zoo Palast 1



© Sony Pictures Classics

It's the hot, sun-drenched summer of 1983 and Elio is at his parents' country seat in northern Italy. The seventeen-year-old idles away the time listening to music, reading books and swimming until one day his father's new American assistant arrives at their large villa. Oliver is charming and, like Elio, has Jewish roots; he is also young, self-confident and good looking. At first Elio is somewhat cold and distant towards the young man but before long the two begin going out together on excursions. Elio begins to make tentative overtures towards Oliver that become increasingly intimate – even if, as Oliver says, 'one can't talk about such things'. As the short summer progresses, the pair's mutual attraction grows more intense. Director Luca Guadagnino co-wrote the screenplay – which is based on the novel of the same name by André Aciman – with US director James Ivory and Walter Fasano. Guadagnino transposes the memories of the book's first-person narrator Elio into quietly atmospheric images. Besides the two main characters of this unexpected coming-out story (played by Timothée Chalamet and Armie Hammer) the film also boasts a third leading role in the shape of the seductive landscape.

COMO NOSSOS PAIS JUST LIKE OUR PARENTS

DIRECTOR Laís Bodanzky

CAST Maria Ribeiro, Clarisse Abujamra, Paulo Vilhena, Felipe Rocha

PANORAMA SPECIAL Brazil 2017
102', Portuguese

10.02. / 10:00 CinemaxX 7 11.02. / 19:30 International

12.02. / 17:00 Cubix 9

13.02. / 22:30 Colosseum 1

19.02. / 14:30 Cubix 9



© Priscila Prade

Rosa is in her late thirties. Her parents are divorced. She lives with her own family in an apartment in central São Paulo. Her husband is often away on research trips that are not particularly lucrative, so it's up to her to support and care for their two daughters. Instead of concentrating on her calling as a playwright she is obliged to earn a living writing advertising copy for a bathroom ceramics company. Coping with sexual conflicts in her relationship, dealing with problems with her various commissions, but also being obliged to tend to her fragile father's needy artistic personality all present an increasing challenge to Rosa. When Rosa's mother makes a surprising disclosure to her one day, Rosa decides to break out of her usual obligations. In so doing she discovers that life holds many surprises in store for her. Laís Bodanzky's impressively naturalistic film portrays the lives of three generations living in Brazil's largest city. These are lives caught between individual passions and living the lie. At the heart of the film is the portrait of a woman engulfed by the permanent demands that are placed upon her who decides to find out who she really is.



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FEATURE FILM

Spielfilm

CUATREROS RUSTLERS

DIRECTOR Albertina Carri
FORUM Argentina 2016
85', Spanish

12.02. / 19:30 CinemaxX 4
14.02. / 22:00 Zoo Palast 2
15.02. / 14:00 Akademie der Künste
18.02. / 15:00 Kino Arsenal 1



© Berlinale

Albertina Carri wants to make a film about Isidro Velázquez, an almost mythical outlaw figure from northern Argentina who was shot dead by police in 1967. She's not the only one interested in him: her sociologist father Roberto Carri wrote a book on him called "Pre- Revolutionary Forms of Violence" and a film was made about his story, although both father and film disappeared during the Dirty War. Legends, families, political alignments, cinema: none offer a stable foothold and Carri's passage through them is like wandering a garden of forking paths, only to arrive at a landscape of cracked earth and thorns. Carri's narration is anyway not what it might once have been, a mother doesn't tell things the same way as a daughter. Legends, families, political alignments, cinema: each produces images and these are what appear on the screen, in one channel, three channels, five. It's all material plucked from an archive and a wonderfully eccentric one at that: news reels, ads, home videos, interviews, movies, abstract forms. Images that could stem from old films, lost films, new films, possible films, impossible films; this is a film for which no other images will do.

DIE JUNGFRAUENMASCHINE VIRGIN MACHINE

DIRECTOR Monika Treut
CAST Ina Blum, Marcelo Uriona,
Gad Klein, Mona Mur
PANORAMA Germany 1988
84', German

15.02. / 22:00 Zoo Palast 2



© Edition Salzgeber

Young Hamburg journalist Dorothee Müller is fed up of her persistent lover, Heinz. A complete ingénue, she innocently embarks upon an exploration of romantic love – is it merely a 'woman's malady'? The places where she undertakes this research include a pleasureaddicted hormone researcher's practice and the monkey house at the zoo. Unable to find any satisfactory answers, Dorothee decides to leave Europe and head for California where she continues her research by conducting interviews and some personal explorations. In swinging San Francisco she meets three remarkable women: a cheeky Hungarian named Dominique who sneers at the German work ethic and offers to help Dorothee in her research; Susie Sexpert, a specialist in sexual pleasures who has an astonishing collection of dildos, and finally the attractive Ramona, who performs a hot strip as a drag king in a lesbian bar. By the end of her journey Dorothee has rediscovered her own sexuality and put several illusions firmly behind her.

DISCREET

DIRECTOR Travis Mathews
CAST Jonny Mars, Joy Cunningham,
Bob Swaffar, Atsuko Okatsuka
PANORAMA USA 2017
80', English

11.02. / 22:30 CinemaxX 7 12.02. / 17:45 CineStar 3
13.02. / 20:15 Cubix 7&8
14.02. / 22:30 Colosseum 1
15.02. / 20:00 International



© Drew Xanthopoulos

Bacon sizzling in fat, a young woman thanking the subscribers of her YouTube channel, a corpse neatly wrapped up in black garbage bags and floating down a river – as clear as the first few images of Travis Mathews' mystery thriller may be, the connections only become clearer gradually, as if they were emerging from the subconscious. This elliptically edited story, which revolves around a man who can no longer be described as young, is accompanied by an eerie soundscape. Filmmaker Alex lives in a van. He sets up his camera in rural areas in the US and in the no-man's land near highways. During a visit to his alcoholic mother one day she shares with him a well-kept secret. There is also a small boy, with whom Alex develops an unexpectedly close relationship. Director Mathews chronicles a modern day gay existence in the West – from anonymous sex to heterosexual porn in a sex bar cabin, or as a service in a motel room. A small house and a life on the margins of society. Meanwhile, on the radio, we are treated to a steady stream of rightwing slogans against everything that is not white and heterosexual, here in Texas.

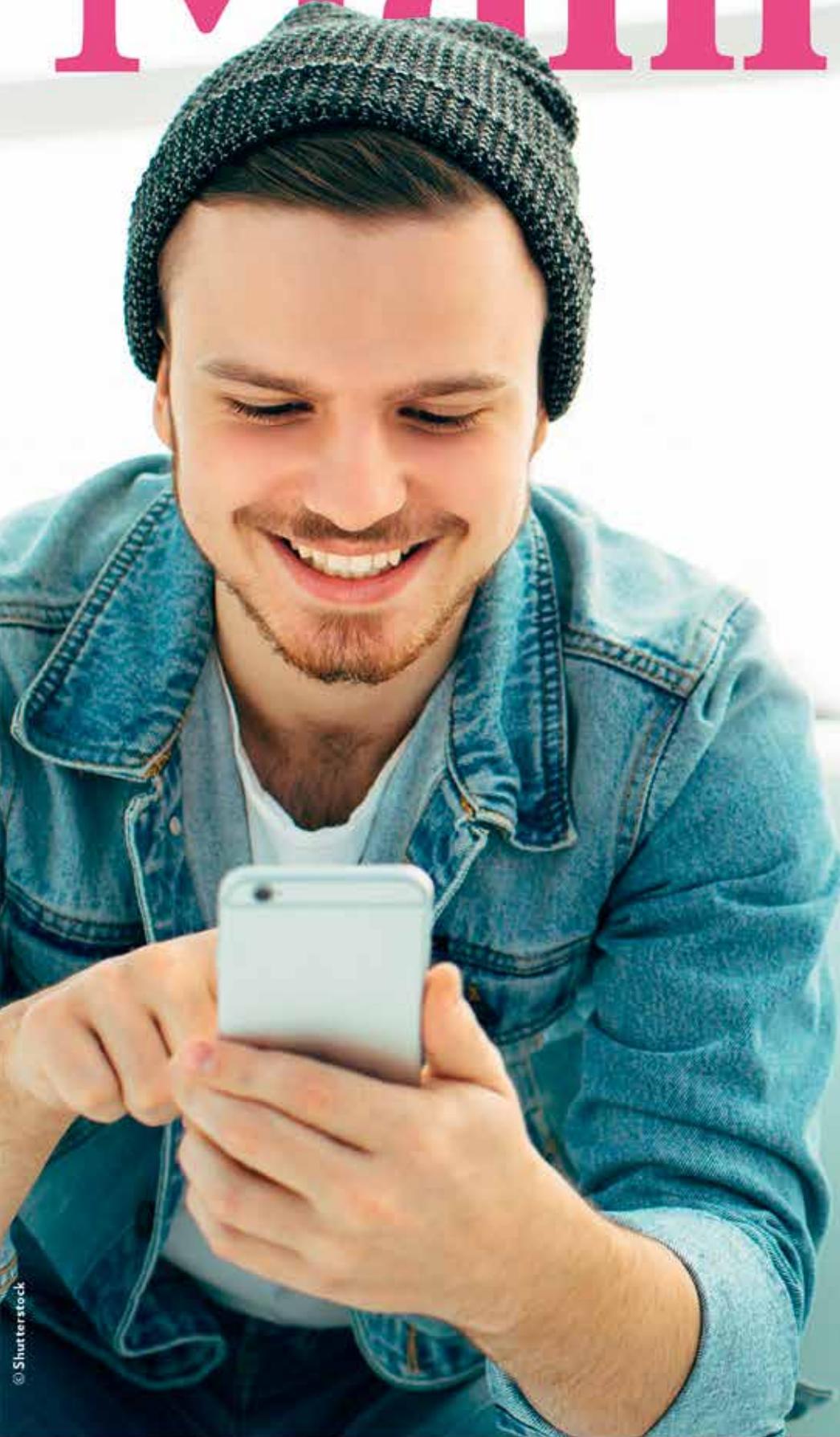
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[aus: "I am my own wife" –
a play by Doug Wright]

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EIN WEG PATHS

DIRECTOR Chris Miera

CAST Mike Hoffmann, Mathis Reinhardt,
Tom Böttcher, Cai Cohrs

PERSPEKTIVE DEUTSCHES KINO Germany 2017
107', German

13.02. / 19:30 CinemaxX 3

14.02. / 12:00 Colosseum 1

14.02. / 21:00 CinemaxX 1



© Chris Miera

A kiss by the sea, a promise for life. Who goes to the Baltic coast in the autumn? Nobody except Martin and Andreas. They come here every year and, every year, their son Max is a bit taller, and their own faces a bit older. This time Martin is fed up. The weather's unpleasant and he'd much rather have stayed at home. Andreas on the other hand tears off his clothes and jumps into the freezing sea. A worried Martin tries to stop him and, stumbling, gulps down the salty water. Back at their holiday home the mood is weighed down by their different expectations of how they should spend their holidays together. What do they have left after all these years? So many films about relationships end at the point when the couple have found each other. For director Chris Miera however this is precisely the moment when the interesting stories begin. What is the force that causes two people out of billions to decide to spend so much of their lives together? And what makes couples decide to part after such a long time? These are the questions that Ein Weg (Paths) sensitively investigates.

EMO THE MUSICAL

DIRECTOR Neil Triffett

CAST Benson Jack Anthony, Jordan Hare,
Rahart Adams, Jon Prasida

GENERATION 14PLUS Australia 2016
94', English

11.02. / 17:00 HKW

12.02. / 15:30 Filmtheater am Friedrichshain

15.02. / 14:00 CinemaxX 3



© Matthewwood Pty Ltd

'How do we know you're for real?' · 'I tried to hang myself at my last school and they expelled me.' · 'Welcome to the band.' After receiving a Special Mention for Best Short Film from the Generation Youth Jury in 2014, this love story full of irony and exhilaration has now been given the feature-film treatment. Ethan, a sensitive and depressed Emo boy with suicidal tendencies, plays hard doom and gloom rock with the likeminded, in a band where good moods are strictly taboo. Ever chipper classmate Trinity for her part prefers to use her sweet voice to sing praises to the Lord in her Christian youth group. Trinity and Ethan, nobody will ever understand this unlikely match, let alone accept it! And yet that's exactly what came to pass when their two paths crossed for the first time. The impossible bond they share sets a number of events in motion at their crazy little school.

FLUIDØ

DIRECTOR Shu Lea Cheang

CAST Candy Flip, Bishop Black,
Kristina Marlen, William E. Morris

PANORAMA Germany 2017
80', English

14.02. / 22:45 CinemaxX 7

15.02. / 20:15 CineStar 3

16.02. / 22:45 Cubix 7&8



© Jürgen Brüning Filmproduktion / J.Jackie Baier

It is the year 2060 and AIDS has been eradicated. However, in some, the HIV virus has now mutated into a gene from which a drug can be produced that has become the white powder of the twenty-first century. A virtual scanning system enables the secret police to identify anyone who carries this gene. Meanwhile, elsewhere, young men are hooked up to a system of cables and ordered to produce sperm for the production of pharmaceuticals that will dominate the market. Filmed in Berlin, Taiwan-born multimedia artist and filmmaker Shu Lea Cheang's science fiction dystopia revolves around a struggle to gain control over the production and exploitation of bodily fluids. Her film is like an orgiastic opera; a breathless round of bodies, secretions, performances and sexual acts often performed in the service of an overriding economy. An unusual, largely experimental and deliberately parapornographic drama in which the borders between the sexes as well as homo-, hetero, bi, trans- or intersexual are constantly blurred.

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FEATURE FILM

Spielfilm

FREAK SHOW

DIRECTOR Trudie Styler

CAST Alex Lawther, Abigail Breslin, AnnaSophia Robb, Ian Nelson, Bette Midler

GENERATION 14PLUS USA 2017
95', English

13.02. / 17:00 HKW

14.02. / 16:30 CinemaxX 3

18.02. / 15:30 Zoo Palast 1

19.02. / 15:30 Cubix 8



© Maven Pictures

'Being fabulous, no: being relentlessly fabulous is damn hard work. I should know. I've dedicated my life to the pursuit of it.' Could Billy Bloom be like everyone else if he wanted to? It would certainly save him a whole lot of trouble. But he has absolutely no desire to be like them. When others call him theatrical, he takes it as a compliment; when his classmates feel provoked by his drive to be different, it only motivates him further. 'The nail that sticks out gets hammered down', his father warns him. That does not deter Billy from deciding to run for homecoming queen. Somewhere in-between David Bowie, Lady Gaga, Freddy Mercury and Oscar Wilde, in the transgressive space of pop culture and dressed up as a high school comedy with wit, heart and a dazzling cast, Freak Show is about the violence of conformity and the power of self-determination.

GOD'S OWN COUNTRY

DIRECTOR Francis Lee

CAST Josh O'Connor, Alex Secăreanu, Ian Hart, Gemma Jones

PANORAMA Great Britain 2017
104', English

11.02. / 14:30 Cubix 9 14.02. / 20:00 CinemaxX 7

15.02. / 22:45 CineStar 3

16.02. / 20:15 Cubix 7&8

18.02. / 12:00 Zoo Palast 2



© Dales Productions Limited/The British Film Institute 2017

Young Johnny is running his ailing father's farm in Yorkshire, England. The communication between father and son reflects their adverse living and working conditions, the father's utterances mostly being restricted to terse criticism of his son. Johnny's grandmother plays her part stoically. A frustrated Johnny endures his strenuous daily routine. In a bid to escape the harsh daily grind, he has nostrings sex with men, or gets drunk at the local pub. In the spring, a farm hand is taken on for the season. Romanian Gheorghe is the same age as Johnny, who at first eyes him with suspicion. The initial tension between the two men soon gives way to an intense relationship. This opens up completely new prospects but also presents new challenges for Johnny. In his feature-length debut, Francis Lee finds authentic images to depict farm life as one of privation. His film concentrates on the looks and gestures of his characters and their physical proximity. The archaic landscape of 'God's own country' as the locals call their county, perfectly reflects the turmoil going on inside the protagonists.

KARERA GA HONKI DE AMU TOKI WA CLOSE-KNIT

DIRECTOR Naoko Oigami

CAST Toma Ikuta, Rinka Kakihara, Kenta Kiritani

PANORAMA SPECIAL Japan 2017
127', Japanese

10.02. / 12:30 CinemaxX 7 15.02. / 18:30 Zoo Palast 1

16.02. / 10:00 CinemaxX 7

17.02. / 14:00 Cubix 9

19.02. / 15:30 Zoo Palast 1



© Berlinale

Eleven-year-old Tomo is pretty much left to her own devices. Unwashed dishes are piling up in the sink and supermarket onigiri are all there is to eat again. Tomo's single mother usually comes home late, and drunk. When she leaves her daughter for good one day the girl has to rely on help from her uncle, who takes in Tomo to live with him and his girlfriend Rinko. At their first meeting Tomo is flabbergasted to discover that Rinko is a transsexual. Rinko immediately sets about taking care of Tomo; not only does she lovingly prepare meals but she also succeeds in creating a new home for the girl. But before long cracks appear in their perfect nest. As in her last film Rentaneko (Panorama 2012) Japanese director Naoko Oigami offers another story about finding a way out of one's loneliness; in the case of Tomo and her new family the solution is a mixture of human warmth, good food and the symbolic act of knitting. In quietly concentrated images the film portrays non-normative sexuality as a natural way of life and describes the value of families that are defined not by convention but by a loving, caring environment.

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Berlinale loves Teddy



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TEDDY AWARD



SCHEDULE GUIDE

08.02 WEDNESDAY

19:00 Opening
Isla Santa Maria 3D
Video Installation
Akademie der Künste

9.02 THURSDAY

21:00
The Wound
CineStar 7

10.02. FRIDAY

10:00
Como Nossos Pais
CineStar 7

12:30
Karera ga Honki
de Amu toki wa
CineStar 7

20:00
Casa Roshell
Kino Arsenal 1

20:00
Chavela
CineStar 7

22:00
TEDDY JURY RECEPTION
Südblock

22:30
Ri Chang Dui Hua
CineStar 7

22:45
The Wound
CineStar 3

11.02. SATURDAY

14:30
God's Own Country
Cubix 9

14:30
Chavela
CineStar 7

14:45
Dream Boat
Colosseum 1

16:00 Queer Shorts
Kometen
CineStar 5

16:30 Queer Shorts
Min Homosyster
CineStar 3

17:00
EMO the Musical
HKW

17:00
Mein wunderbares
West-Berlin
International

17:30
Ri Chang Dui Hua
Cubix 7

19:00
Ulrike's Brain
Akademie der Künste

19:00
Casting
Delphi Filmpalast

19:30
Como Nossos Pais
International

20:00
The Wound
*HAU Hebbel am Ufer
(HAU1)*

21:30
Pieles
Zoo Palast 1

22:00
Casa Roshell
CineStar 4

22:30
Wilde Maus
Berlinale Palast

22:30
Discreet
CineStar 7

12.02
SUNDAY

12:00
Mein wunderbares
West-Berlin
CineStar 7

12:30
Richard the Stork
Zoo Palast 1

12:45
Pieles
CineStar 7

14:00
Dream Boat
International

14:30
Chavela
Colosseum 1

15:30
EMO the Musical
*Filmtheater am
Friedrichshain*

17:00
Como Nossos Pais
Cubix 9

17:00
Strong Island
CineStar 7

17:45
Discreet
CineStar 3

18:30
Wilde Maus
Toni & Tonino

19:00
Wilde Maus
*Haus der Berliner
Festspiele*

19:30
Cuatros
CineStar 4

20:00
Ceux qui font les révolutions
à moitié n'ont fait que
se creuser un tombeau
HKW

22:00
Una mujer fantástica
Berlinale Palast

22:00 Queer Shorts
Final Stage
CineStar 3

22:00 Queer Shorts
Kometen
CineStar 3

22:00 Queer Shorts
La prima sueca
CineStar 3

22:00 Queer Shorts
Vênus – Filó a fadinha
lésbica
CineStar 3

22:00 Queer Shorts
Min Homosyster
CineStar 3

13.02 MONDAY

09:30
Wilde Maus
*Haus der Berliner
Festspiele*

11:00
Casting
CineStar 8

12:30
Una mujer fantástica
*Filmtheater am
Friedrichshain*

14:30
Mein wunderbares
West-Berlin
Colosseum 1

14:30
Ceux qui font les révolutions
à moitié n'ont fait que
se creuser un tombeau
CineStar 3

15:00
Una mujer fantástica
Friedrichstadt-Palast

17:00
Freak Show
HKW

17:00
Pieles
Cubix 9

19:00
Maurice
CineStar 8

19:30
Ein Weg
CineStar 3

20:00
Bing Lang Xue
CineStar 7

20:15
Discreet
Cubix 7&8

21:30
Call Me by Your Name
Zoo Palast 1

21:30
Una mujer fantástica
Odeon

22:00
Casa Roshell
Delphi Filmpalast

22:00 Queer Shorts
Kometen
CineStar X

22:00
Strong Island
CineStar 7

22:30
Como Nossos Pais
Colosseum 1

22:30
The Misandrists
CinemaxX 7

22:30
Una mujer fantástica
International

14.02
TUESDAY
11:30 Queer Shorts
La prima sueca
CinemaxX 3

12:00
Call Me by Your Name
CinemaxX 7

12:00
Ein Weg
Colosseum 1

13:30
Strong Island
International

15:30
Weirdos
Zoo Palast 1

16:30
Freak Show
CinemaxX 3

17:30 Queer Shorts
Kometen
Colosseum 1

19:00
STUDIO DISCUSSION
Humboldt Forum

20:00
God's Own Country
CinemaxX 7

20:15
The Misandrists
CineStar 3

21:00
Ein Weg
CinemaxX 1

22:00
Cuatros
Zoo Palast 2

22:30
Discreet
Colosseum 1

22:45
Fluidø
CinemaxX 7

22:45 Queer Shorts
Vênus – Filó a fadinha
lésbica
CinemaxX 7

22:45
Bing Lang Xue
CineStar 3

15.02
WEDNESDAY
12:30 Queer Shorts
Min Homosyster
*Filmtheater am
Friedrichshain*

DIVERSITY TALK
IN THE FLESH.
The other body in
queer cinema
13:00 L'Oréal Lounge
SILENCE/VIOLENCE.
Independent queer
narratives and The United
States of Oppression
15:00 L'Oréal Lounge

14:00
EMO the Musical
CinemaxX 3

14:00
Cuatros
Akademie der Künste

15:30
Weirdos
*Filmtheater am
Friedrichshain*

18:30
QUEER ACADEMY
PROGRAMMERS MEETING
RECEPTION
Martin Gropius Bau

17:00
Bones of Contention
CineStar 7

17:00
Call Me by Your Name
Cubix 9

17:00
I Am Not Your Negro
International

18:30
Karera ga Honki
de Amu toki wa
Zoo Palast 1

20:00
Discreet
International

20:15
Bing Lang Xue
Cubix 8

20:15 Queer Shorts
Vênus – Filó a fadinha
lésbica
CineStar 3

20:15
Fluidø
CineStar 3

22:00
Die Jungfrauenmaschine
Zoo Palast 2

22:30
The Misandrists
Cubix 7&8

22:45
God's Own Country
CineStar 3

16.02
THURSDAY
10:00
Karera ga Honki de
Amu toki wa
CinemaxX 7

DIVERSITY TALK
QUEER FOR THE KIDS
The potential of
non-normative children
and youth in cinema
11:00 L'Oréal Lounge
QUEER HISTORIOGRAPHY
Our history books are
exclusively heterosexual
14:00 L'Oréal Lounge

11:00
I Am Not Your Negro
CineStar 7

14:00 Queer Shorts
Min Homosyster
CinemaxX 1

14:00 Queer Shorts
La prima sueca
*HAU Hebbel am Ufer
(HAU1)*

14:00
Weirdos
CinemaxX 3

16:00 Queer Shorts
Kometen
CinemaxX 5

17:00 Queer Shorts
La prima sueca
CinemaxX 1

17:15
Strong Island
CineStar 3

20:00
Casting
Colosseum 1

20:00
Ri Chang Dui Hua
CineStar 7

20:15
God's Own Country
Cubix 7&8

21:30 Queer Shorts
Kometen
City Kino Wedding

22:30
Bones of Contention
CineStar 7

22:30
Chavela
CinemaxX 7

22:45 Queer Shorts
Vênus – Filó a fadinha
lésbica
Cubix 7&8

22:45
Fluidø
Cubix 7&8

17.02
FRIDAY
11:30
Maurice
CinemaxX 8

12:00 Queer Shorts
Final Stage
CinemaxX 4

12:30
Dream Boat
CinemaxX 7

14:00
Karera ga Honki de
Amu toki wa
Cubix 9

14:30
Ri Chang Dui Hua
CineStar 7

14:30
I Am Not Your Negro
Colosseum 1

16:30
Casa Roshell
Akademie der Künste

16:30 Queer Shorts
Final Stage
CinemaxX 3

17:00
Call Me by Your Name
Cubix 9

21:00
TEDDY AWARD SHOW
Haus der Berliner
Festspiele

23:00
TEDDY BACKSTAGE PARTY
Haus der Berliner
Festspiele

18.02 SATURDAY

11:00
La prima sueca
CinemaxX 1

12:00 Queer Shorts
Final Stage
Colosseum 1

12:00
God's Own Country
Zoo Palast 2

12:30
Bones of Contention
CinemaxX 7

15:00
Cuatros
Kino Arsenal 1

15:30
Freak Show
Zoo Palast 1

17:00
Chavela
CineStar 7

17:30
Strong Island
Cubix 7

20:00
Ceux qui font les révolutions
à moitié n'ont fait que
se creuser un tombeau
HKW

20:00
Dream Boat
CineStar 7

20:00
Ulrike's Brain
Kino Arsenal 1

22:00
The Misandrists
Zoo Palast 2

22:30
Bing Lang Xue
CinemaxX 7

22:30
Mein wunderbares
West-Berlin
CineStar 7

22:45
Pielés
Cubix 7&8

19.02 SUNDAY

13:00
Richard the Stork
HKW

14:30
I Am Not Your Negro
Zoo Palast 2

14:30
Como Nossos Pais
Cubix 9

15:30
Freak Show
Cubix 8

15:30
Karera ga Honki de
Amu toki wa
Zoo Palast 1

TEDDY ROLLE

16:00 Queer Shorts
Final Stage
International

16:00 Queer Shorts
Kometen
International

16:00 Queer Shorts
Vênus – Filó a fadinha
lésbica
International

16:00 Queer Shorts
La prima sueca
International

16:00 Queer Shorts
Min Homosyster
International

19:00
Una mujer fantástica
Berlinale Palast

20:00
Casting
Cubix 9

20:00
Chavela
CineStar 7

20:15
The Wound
Cubix 7&8

21:30
Call Me by Your Name
Zoo Palast 1

22:30
Pielés
Colosseum 1

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TEDDY AWARD



VENUES

Veranstaltungsorte

Akademie der Künste
Hanseatenweg 10
10557 Berlin

Berlinale Palast
Marlene-Dietrich-Platz 1
10785 Berlin

Brlo Brwhouse
Schöneberger Str. 16
10963 Berlin

CinemaxX
Potsdamer Straße 8
10785 Berlin

CineStar
Potdamer Straße 4
10785 Berlin

City Kino Wedding
Müllerstraße 74
13349 Berlin

Colosseum
Schönhauser Allee 123
10437 Berlin

Cubix
Alexanderplatz/
Rathausstraße 1
10778 Berlin

Delphi Filmpalast
Kantstraße 12a
10623 Berlin

Filmtheater am Friedrichshain
Bötzowstraße 1-5
10407 Berlin

Friedrichstadtpalast
Friedrichstraße 107
10117 Berlin

HAU/Hebbel am Ufer
Stresemannstraße 29
10963 Berlin

Haus der Berliner Festspiele
Schaperstr. 24
10719 Berlin

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

Humboldt Forum
Musterraum auf
der Schlossbaustelle
Eingang Süd, Schlossplatz,
Ecke Breite Straße
10178 Berlin

Kino Arsenal
Potsdamer Straße 2
10785 Berlin

Kino International
Karl-Marx-Allee 33
10787 Berlin

L'Oréal Lounge
Bleibtreustraße 38/39
10623 Berlin

Martin Gropius Bau
Niederkirchnerstraße 7
10117 Berlin

Odeon
Hauptstraße 116
10827 Berlin

Südblock
Admiralstr. 1-2
10999 Berlin

Zoopalast
Hardenbergstraße 29a
10787 Berlin



DIVERSITY TALKS

@ L'Oréal Lounge

Bleibtreustraße 38/39
10623 Berlin

Free Admission

Wednesday, February 15, 2017

- 1.00 pm **IN THE FLESH** The other body in queer cinema
3.00 pm **SILENCE/VIOLENCE** Independent queer narratives and The United States of Oppression

Thursday, February 16, 2017

- 11.00 am **QUEER FOR THE KIDS** The potential of non-normative children and youth in cinema
2.00 pm **QUEER HISTORIOGRAPHY** Our history books are exclusively heterosexual

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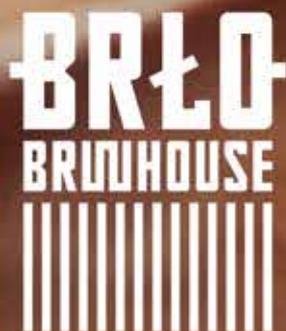
SÜDBLOCK ADMIRALSTR. 1-2
U1 U8 140 N1 N8

TEDDY'S

PLACE TO BEER



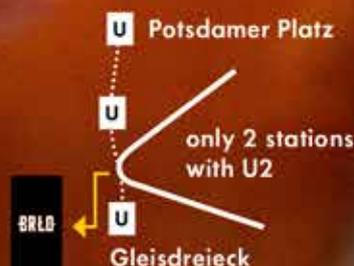
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*Offer valid from February, 8.-12. & 15.-19. - CLOSED: February, 13.-14.

MAURICE

DIRECTOR James Ivory
CAST James Wilby, Hugh Grant,
 Rupert Graves, Denholm Elliott
BERLINALE CLASSICS Great Britain 1987
 140', English

13.02. / 19:00 CinemaxX 8

17.02. / 11:30 CinemaxX 8



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At King's College, Cambridge in 1909, fellow students Maurice Hall and Clive Durham feel more for each other than mere friendship. But sexual contact, never mind the "unspeakable vice of the Greeks" as their Plato professor calls it, remains taboo. For fear of being ostracised, like one of their classmates, they keep their love secret. Later, after Clive has made a marriage befitting his station, they maintain a purely platonic friendship. When Maurice begins a relationship with the Durham's gamekeeper, it seems as if he has found happiness... Following their Oscar-winning turn with *A Room with a View* (1985), the team of James Ivory and Ismail Merchant took on this second film based on a book by E.M. Forster; although the novel had been written in 1913/14, it could not be published until after his death in 1970. In melancholy tones, the film deals sensitively with the grief of a forbidden love. The rigorously detailed production design precisely captures the Edwardian zeitgeist, while at the same time, the exquisite composition of the camerawork reveals the narrow-mindedness of a society in which prudery and hypocrisy rule. – World premiere of the digitally restored 2K DCP version.

PIELES SKINS

DIRECTOR Eduardo Casanova
CAST Ana Polvorosa, Candela Peña,
 Carmen Machi, Macarena Gómez
PANORAMA Spain 2017
 77', Spanish

11.02. / 21:30 Zoo Palast 1 12.02. / 12:45 CinemaxX 7

13.02. / 17:00 Cubix 9

18.02. / 22:45 Cubix 7&8

19.02. / 22:30 Colosseum 1



© Berlinale

Samantha, Guille, Ana and Cristian all have something in common – and yet they couldn't be more diverse. Their bodies are different to those of other people; be it the mouth, the left side of the face, the texture of the skin or the feeling that your legs don't belong to your body. They all live and love hidden away in strangely artificial interiors. As 'freaks', they rarely go out onto the street. A confrontation with the rest of the world could have fatal consequences. Director Eduardo Casanova's strictly symmetrical, pink and purple world is populated by 'deformed' people that include the fat, the small, and a woman born without eyes who works as a sex worker. Spanish director Casanova's episodic feature-length debut is an extension of his previous shorts. Making use of deliberately artificial images he explores the lives of those who, living on the margins of society, are rarely granted places in which they feel secure. However, their situation is not as hopeless as it at first seems, and beauty is a term that is redefined at least once during the course of the film.

RICHARD THE STORK ÜBERFLIEGER – KLEINE VÖGEL, GROSSES GEKLAPPER

DIRECTOR Toby Genkel
CAST Tilman Döbler, Christian Gaul,
 Nicolette Krebitz, Marco Eßer
GENERATION KPLUS Germany/Belgium/
 Luxembourg/Norway 2016 - 84', German

12.02. / 12:30 Zoo Palast 1

13.02. / 12:30 Filmtheater am Friedrichshain

19.02. / 13:00 HKW



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'What kind of a sparrow are you?' · 'I...I am a stork.' When Richard awakes one fall morning to find himself alone in his stork nest, he's aghast. How could the others have left him behind? Undaunted, Richard sets out alone for Africa to prove to his stork family that he's one of them. Unfortunately, there's one inconvenient truth: Richard is in fact a sparrow and not at all equipped with what it takes to complete such a long-distance flight. On his voyage across Europe, he encounters a whole cast of winged oddballs, including Mafiosi crows and high voltage pigeons, as well as the helpful owl Olga and karaoke-loving parakeet Kiki, who are both blessed with brilliant ideas. Through his many adventures, Richard finally learns that it's actually not so bad being a sparrow amongst the most colourful birds.

TAXI BERLIN international

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FEATURE FILM

Spielfilm

THE MISANDRISTS

DIRECTOR Bruce LaBruce
CAST Susanne Sachsse, Viva Ruiz, Kembra Pfahler, Caprice Crawford
PANORAMA Germany 2017
91', English

13.02. / 22:30 CinemaxX 7 14.02. / 20:15 CineStar 3
15.02. / 22:30 Cubix 7&8
18.02. / 22:00 Zoo Palast 2



© Jürgen Brüning Filmproduktion / J.Jackie Baier

Somewhere in Ger(wo)many... A radical female 'army of lovers' is preparing itself for a final revolution. Women are discussing, campaigning, menstruating and pondering the decline of patriarchy, learning about single sex reproduction, and having sex. But then of all people a young soldier appears, seeking refuge at this feminist convent; moreover, one of the women-warriors turns out to be a police informer. This brings their strict superintendent on the scene. And 'big mother' is not amused. "Two cocks! And a cop! In our house! That's intolerable!" But one question remains: is it possible to have equality in a corrupt system? Or will cocks need to roll first?! As if Valerie Solanas had directed an episode of 'School-girl's Report', Bruce LaBruce's latest piece of she-nanigans revolves around a utopian world without men. The Canadian director, experienced Berlinale guest and Teddy award-winner (for Pierrot Lunaire) serves up a merry, anarchic dance in which political slogans fall as trippingly off the tongue as religious acclamations. Their sermons are – naturally – rounded off with 'A(wo)men'. Sarcastic, very funny – and as queer as it gets.

THE WOUND

DIRECTOR John Trengove
CAST Nakhane Touré, Bongile Mantsai, Niza Jay Ncoyini
PANORAMA South Africa/Germany/Netherlands/France 2016 - 88', Xhosa

09.02. / 21:00 CinemaxX 7 10.02. / 22:45 CineStar 3
11.02. / 20:00 HAU Hebbel am Ufer (HAU1)
19.02. / 20:15 Cubix 7&8



© Dan Budnik

Eastern Cape, South Africa. A lonely factory worker, Xolani, takes time off his job to assist during an annual Xhosa circumcision initiation into manhood. In a remote mountain camp that is off limits to women, young men, painted in white ochre, recuperate as they learn the masculine codes of their culture. In this environment of machismo and aggression, Xolani cares for a defiant initiate from Johannesburg, Kwanda, who quickly learns Xolani's best kept secret, that he is in love with another man. Having first explored male circumcision in his short film IBHOKHWE, South African director John Trengove revisits this topic and other rituals of masculinity in his first feature. The tension that builds inexorably throughout the film derives on the one hand from the young Kwanda who increasingly calls into question the patriarchal codes of the initiation, as well as the unbearable crisis building in Xolani as he must choose between the traditional world that he knows, and his own fulfillment.

ULRIKE'S BRAIN

DIRECTOR Bruce LaBruce
CAST Gertrude Stammheim, Susanne Sachsse, Jonathan Johnson, Saskia Timm
FORUM EXPANDED Germany/Canada 2017
55', German/English

11.02. / 19:00 Akademie der Künste
18.02. / 20:00 Kino Arsenal 1



© Bruce LaBruce

Referencing sixties B-movies like They Saved Hitler's Brain and The Brain That Would Not Die, Ulrike's Brain finds Doctor Julia Feifer (Susanne Sachsse) arriving at an academic conference with an organ box. Inside the box: the brain of Ulrike Meinhof, which was saved by the authorities along with the brains of the three other leaders of the RAF after their deaths in Stammheim prison. Doctor Feifer can communicate telepathically with Ulrike's brain, which is directing her to lead a new feminist revolution. To that end, she is searching for the ideal female body to transplant Ulrike's Brain into. At the same time, her arch-rival, Detlev Schlesinger, an extreme right-wing ideologue, arrives at the conference with the ashes of Michael Kühnen, the former German neo-Nazi leader and infamous homosexual who died of AIDS in 1989. When the two Frankenstein's monsters of the extreme left and the extreme right meet, chaos ensues.



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BRILLEN IN MITTE

UNA MUJER FANTÁSTICA A FANTASTIC WOMAN

DIRECTOR Sebastián Lelio
CAST Daniela Vega, Francisco Reyes,
 Luis Gnecco, Aline Kuppenheim
WETTBEWERB Chile/USA/Germany/Spain 2017
 104', Spanish

12.02. / 22:00 Berlinale Palast 13.02. / 12:30 Zoo Palast 1
 13.02. / 15:00 Friedrichstadt-Palast
 13.02. / 21:30 Odeon 13.02. / 22:30 International
 19.02. / 19:00 Berlinale Palast



© Berlinale

Marina and Orlando are in love and plan to spend their lives together. She is working as a waitress and adores singing. Her lover, twenty years her senior, has left his family for her. One night, when they return home after having exuberantly celebrated Marina's birthday at a restaurant, Orlando suddenly turns deathly pale and stops responding. At the hospital, all the doctors can do is confirm his death. Events follow thick and fast: Marina finds herself facing a female police inspector's unpleasant questions, and Orlando's family shows her nothing but anger and mistrust. Orlando's wife excludes Marina from the funeral; she also orders her to leave the apartment – which on paper at least belonged to Orlando – as soon as possible. Marina is a transgender woman. The deceased's family feels threatened by her sexual identity. With the same energy she once used to fight for her right to live as a woman Marina, with head held high, now insists on her right to grieve. Even if her environment conspires against her, the film at least is entirely on her side, showing us a protagonist who, although increasingly side-lined, is nonetheless strong and worldly-wise – a truly fantastic woman.

WEIRDOS

DIRECTOR Bruce McDonald
CAST Dylan Authours, Julia Sarah Stone,
 Molly Parker, Allan Hawco
GENERATION 14PLUS Canada 2016
 84', English

14.02. / 15:30 Zoo Palast 1
 15.02. / 15:30 Filmtheater am Friedrichshain
 16.02. / 14:00 CinemaxX 3



© Holdfast Pictures Inc., Lithium Studios Productions Inc., Shadow Shows Inc. / Becky Parsons

'I am a weirdo.' · 'Honey, she is a weirdo, too. We are all weirdos. That's what makes us beautiful.' In laconic black-and-white, Bruce McDonald tells the humorous story of two adolescent runaways, Kit and Alice. On the eve of the 1976 United States Bicentennial, the film accompanies the two hitchhikers on a turbulent journey through the breathtaking landscape of the Canadian east coast, set to a quintessentially 1970s soundtrack. While Kit wants to start a new life in his glamorous but unstable mother's artist commune, Alice makes no bones about her longing for romance. Yet in the glow of the crackling campfire of a beach party, they both reach new insights that put their relationship to the test. Likewise, the day following their joyous reunion sees Kit and his mother facing up to some uncomfortable truths.

WILDE MAUS WILD MOUSE

DIRECTOR Josef Hader
CAST Josef Hader, Pia Hierzegger,
 Georg Friedrich, Jörg Hartmann
WETTBEWERB Austria 2017
 103', German

11.02. / 22:00 Berlinale Palast 12.02. / 15:00 Friedrich-
 stadt-Palast 12.02. / 18:30 Toni & Tonino
 12.02. / 19:00 Haus der Berliner Festspiele
 13.02. / 09:30 Haus der Berliner Festspiele



© WEGA Film

Georg feels confident and at ease in his position as a member of a Viennese newspaper's editorial staff. He is both loved and feared – as befits an established music critic who wields a sharp pen. But then he is suddenly made redundant. A cost-cutting measure, he is told – before being shown the door. But instead of telling his young wife Johanna, whose thoughts currently revolve around her desire for children and her next ovulation, Georg is out for revenge. He finds an ally in giving vent to his anger at his ex-boss in the shape of an old school friend, Erich. What begins with minor property damage soon turns into a campaign of all out terror. At the same time, Georg and Erich have a go at trying to revive a dilapidated rollercoaster in Vienna's Prater amusement park – the legendary 'wild mouse'. In his directorial debut, cabaret artist and actor Josef Hader tells a funny, dramatic story about the Austrian middle-class' private fears of failure and social decline. A witty and ironic film that reflects on how a bourgeois life can go awry – and then perhaps manages to get back on an even keel after all.

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DOCUMENTARY FILM

Dokumentarfilm

BONES OF CONTENTION

DIRECTOR Andrea Weiss
PANORAMA DOKUMENTE USA 2017
 75', Spanish/English

15.02. / 17:00 CineStar 7
 16.02. / 22:30 CineStar 7
 17.02. / 17:30 Cubix 7
 18.02. / 12:30 CinemaxX 7



© Berlinale

There are 120,000 victims of Franco's regime buried in the unmarked mass graves that stretch for kilometres alongside Spain's country roads. One of these victims is the world renowned Spanish author Federico García Lorca, who was shot and killed by the fascists during the early days of the Spanish Civil War. The mystery that surrounds the exact location of his remains has made him a symbol for those seeking to remember and disclose the hidden stories of gays and lesbians under Franco, people who continued to be subjected to violent repression long after the end of the dictatorship. Spain is today one of the most progressive countries when it comes to homosexuality, and yet the nation still refuses to account comprehensively for its dark past before a court of law. Andrea Weiss' sensitive film gives a voice to the victims from the LGBTQ* community. Her documentary tells their stories and their struggle for clarification, justice and human rights as well as their continued efforts to provide those who were murdered and 'disappeared' with a dignified burial. Impressive archive material documents this repressed history which finds a painful echo in Lorca's poetry and music.

CHAVELA

DIRECTOR Catherine Gund, Daresha Kyi
CAST Chavela Vargas, Pedro Almodóvar
PANORAMA DOKUMENTE USA 2017
 90', Spanish/English

10.02. / 20:00 CineStar 7 11.02. / 14:30 CineStar 7
 12.02. / 14:30 Colosseum 1 16.02. / 22:30 CinemaxX 7
 18.02. / 17:00 CineStar 7
 19.02. / 20:00 CineStar 7



© Excelstior/Imagen Digital

Singer Chavela Vargas gained a name for herself firstly in Mexico and later worldwide chiefly for her interpretation of traditional rancheras. These songs were mainly composed by men and mostly speak of unfulfilled love for women, world-weariness and loneliness. Chavela performed them with her own unique feeling for rhythm and her distinctively rough and yet vulnerable voice. Her masculine appearance and red poncho made her unmistakable. In Acapulco, which in the 1960s was the playground for the rich and famous in the world of politics and culture, she rubbed shoulders with many celebrities, turning the heads of Frida Kahlo and Lana Turner with her charm and striking beauty. After a 13-year break from performing brought on as a result of her addiction to alcohol she was rediscovered in the 1990s and enjoyed a glorious comeback as the muse of artists and directors such as Pedro Almodóvar. The unpublished material in this film, as well as the interviews with Chavela herself and her contemporaries, colleagues and partners have resulted in an affectionate portrait of a charismatic and exceptional artist - who was openly lesbian throughout her life until her death in 2012 at the age of 93.

DREAM BOAT

DIRECTOR Tristan Ferland Milewski
PANORAMA DOKUMENTE Germany 2017
 92', German/English/French

11.02. / 14:45 Colosseum 1
 12.02. / 14:00 International
 17.02. / 12:30 CinemaxX 7
 18.02. / 20:00 CineStar 7



© gebuereder beetz filmproduktion

One week on a cruise ship, with parties, fun and new friendships. The all-gay clientele on board discuss topics such as identity, the body beautiful and the search for sex. Every evening is dedicated to a new theme, challenging the passengers to ever more extravagant, body-hugging outfits. In the cabins however, the talk is more than skin deep as the men open up about their private lives. Marek, a young Polish man just wants to be accepted and loved as a human being and not just because of his taut body. Dipankar from India has just recently come out; he and Palestinian Ramzi are revelling in the kind of freedom they can only dream about in their homophobic societies back home. Martin is HIV positive and ponders hedonistic ways, while Philippe from France observes the proceedings on board serenely from his wheelchair. In his feature film debut director Ferland Milewski succeeds in providing a look behind the scenes of an ostensibly superficial world. His humorous approach helps him create a genuine bond with the protagonists who talk openly about gay desires, free love and good old-fashioned monogamy.

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DOCUMENTARY FILM

Dokumentarfilm

I AM NOT YOUR NEGRO

DIRECTOR Raoul Peck

CAST James Baldwin, Samuel L. Jackson (Narrator), Malcolm X, Martin Luther King Jr.
PANORAMA DOKUMENTE France/USA/Belgium/Switzerland 2016 - 93', English

15.02. / 17:00 International
 16.02. / 11:00 CineStar 7
 17.02. / 14:30 Colosseum 1
 19.02. / 14:30 Zoo Palast 2



© Dan Budnik

In June 1979 renowned US writer James Baldwin began work on his last, unfinished text 'Remember this House'. His personal memories of his three murdered civil rights friends Malcolm X, Medgar Evers and Martin Luther King and his reflections on his own painful experiences as a black American serve to re-write American history. Raoul Peck has turned these thirty hitherto unpublished pages into a powerful collage of archive photographs, excerpts from films and newsreel footage: the boycotts and the resistance against racial segregation in the 1950s and 1960s, the invisibility of black Americans in Hollywood's legendary works, the Afro-American protests against white police brutality that continue to take place even today, Baldwin's complex relationship with the Black Power Movement and one FBI report's paranoid view of Baldwin's homosexuality. A trenchant and disturbing essay about the reality of the lives of African Americans – lives that are still largely ignored by America's mainstream. Samuel L Jackson's voice lends Baldwin's language suitably poetic, meditative expression.

MEIN WUNDERBARES WEST-BERLIN

MY WONDERFUL WEST BERLIN

DIRECTOR Jochen Hick

CAST Romy Haag, Maximilian Lenz, Ades Zabel
PANORAMA DOKUMENTE Germany 2017
 97', German

11.02. / 17:00 International
 12.02. / 12:00 CineStar 7
 13.02. / 14:30 Colosseum 1
 18.02. / 22:30 CineStar 7



© Wilfried Laule

In West Berlin in the 1960s it was possible to find bars where men could be left to themselves – a fact that was to turn the city into a magnet for young gay men. The protagonists of this film, all still active members of the community today, recall those early years in the city. Theirs are memories of a community that fought steadily for its existence and for change, right up to the fall of the Wall. Faced with considerable social repression in the 1970s, a collective gay identity began to emerge, and the 'West Berlin homosexual campaign' called for the abolition of paragraph 175 and the overthrow of patriarchy. Ruined buildings become the venues for new ways of living together such as all-male communes or the 'queer house'. Cottaging, East-West affairs, leather bars, drag performances in the subway – an anarchic kind of joy outshines past suffering. A decade later, AIDS was to hit Berlin. After Out in Ost-Berlin (Out In East Berlin) Jochen Hick explores queer lifestyles in the West of the city and the roots of a fascination that the metropolis still holds as a refuge – and not just for gay men. A fascinating journey through time featuring previously unpublished archive material.

RI CHANG DUI HUA

SMALL TALK

DIRECTOR Hui-chen Huang

PANORAMA DOKUMENTE Taiwan 2016
 88', Taiwanese

10.02. / 22:30 CineStar 7
 11.02. / 17:30 Cubix 7
 16.02. / 20:00 CineStar 7
 17.02. / 14:30 CineStar 7



© Small Talk Productions

Anu is a tomboy. Although she was married off at a young age – as was customary in Taiwan in the 1970s – and had two children, she quickly divorced her violent husband and brought up her daughters alone. Since then her only relationships have been with women who, like her, earn a living as professional mourners at funerals. One of her daughters is filmmaker Hui-chen Huang. It's considered taboo in Chinese culture to question a mother's unconditional love, and yet this taboo is exactly the topic of Huang's intimate portrait. Mother and daughter set off on a journey together into the past during which Anu is confronted by questions that have tormented her daughter for years. In a series of long shots the two women discuss such topics as trust, abuse and cognisance, and yet most of these discussions end in painful silence. Shifting focus in order to plumb the depths of the topic, the director attempts to understand her mother by also talking to her mother's siblings and ex-lovers. In doing so she paints a picture of changing living conditions for three generations of women in Taiwan.

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FORUM EXPANDED

STRONG ISLAND

DIRECTOR Yance Ford
PANORAMA DOKUMENTE USA/Denmark 2017
107', English

12.02. / 17:00 CineStar 7 13.02. / 22:00 CineStar 7
14.02. / 13:30 International
16.02. / 17:15 CineStar 3
18.02. / 17:30 Cubix 7



© Yanceville Films

In a phone call at the beginning of Yance Ford's film an employee for the district attorney refuses to make any more statements regarding the murder of William Ford and declares herself unwilling to take part in his documentary. William was Yance Ford's brother; his murder in 1992 threw his family into a state of shock. Their devastation came about not just because this young Afro-American man was shot and killed by a white car mechanic for an apparently trifling reason, but also because of what was to follow. Ford's subjective camera tells the story of a black middle-class family in America, a country which was, and still is, characterised by injustice and racism. His film is a puzzle, the pieces of which cannot be put together. Interweaving personal essay, detective investigation and documentary interviews with friends and relatives, he succeeds in painting a personal and political picture of the mood of this unequal country during the Obama era. Ford's concentrated, often minimalistic cinematic language describes simmering anger, grief and his own transgender coming out – as well as the relativity of equal opportunities.

ISLA SANTA MARIA 3D

DIRECTOR Oliver Husain
CAST Liz Peterson, Naishi Wang
VIDEO INSTALLATION 3D
18', English

08.02. / 19:00 Akademie der Künste / Opening
09.02-20.02 / 11:00 - 21:00 Akademie der Künste



© Oliver Husain

Isla Santa Maria – according to myth – is an island formed from the wreckage of a replica of one of Christopher Columbus's ships, created for the World's Columbian Exposition 1893 in Chicago. Based on this myth, Isla Santa Maria 3D draws together the violent colonialist legacy of Columbus with developments of perspective drawing and stereoscopic image-making as two histories that reordered the way we see the world. The film's cast of characters – a dancing conquistador, an oracle appearing as a floating hologram, a group of representatives from another planet, and a flock of Victorian era revelers on a beach – are pulled out of time into a nonlinear narrative that overlaps histories, truths, and fantasies to re-imagine possible futures.

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SHORT FILM

Kurzfilm

FINAL STAGE

DIRECTOR Nicolaas Schmidt
CAST Aaron Hilmer, Fynn Grossmann
PERSPEKTIVE DEUTSCHES KINO Germany 2017
 27', Without dialogue

12.02. / 22:00 CinemaxX 3
 17.02. / 16:30 CinemaxX 3
 18.02. / 12:00 Colosseum 1
 19.02. / 16:00 International



© Nicolaas Schmidt

The present, the whole present and nothing but the present. A young man on a footbridge, a bus departs, his friend is gone. This is followed by a majestic parade through a shopping centre. This central shot in the film is a fragile balancing act between documentary observation and subtle direction. Deliberately asynchronous sound serves to heighten the sense that events are nothing more than a construction of an apparently familiar reality. The boy's melancholic bearing, and the way the film unfolds, are embedded in an extremely expressive, albeit narratively minimalistic, dramaturgy of colour. Vibrant colours introduce each individual sequence: blue, green, yellow, orange, red.

KOMETEN THE COMET

DIRECTOR Victor Lindgren
CAST Abdi Aziis
BERLINALE SHORTS WETTBEWERB
 Sweden 2016 - 11', Arabic/Swedish

11.02. / 16:00 CinemaxX 5 12.02. / 22:00 CinemaxX 3
 13.02. / 22:00 CinemaxX 3 14.02. / 17:00 Colosseum 1
 16.02. / 16:00 CinemaxX 5 16.02. / 21:30 City Kino Wedding
 19.02. / 16:00 International



© Andreas Baader

The sea. High waves. Dark water. A border fence, two men in hiding. Their flight begins. Only one of them will reach Sweden. One of the men is played by Abdi Aziis, who himself has fled from Somalia to Sweden in order to escape the oppression and persecution of gay men. "He is our comet" explains director Victor Lindgren, who, in merely a few selected situations, manages to convey the exertions, the deep abyss, the arrival and the loneliness of those who flee. Both men lay alongside each other on a bench, one arm extended across the other's belly – an image that symbolizes their intimacy, their shared experience. And in the next moment it's all gone. Forever. How can life go on? Victor Lindgren's film Ta av mig was conferred with a TEDDY Award for Best Short Film at the 2013 Berlinale.

LA PRIMA SUECA SWEDISH COUSIN

DIRECTOR Inés María Barrionuevo, Agustina San Martín
CAST María Paula Mattio, Cecilia Valenzuela Gioia, Ámbar Taborda Ceballos, Nazarena García
GENERATION 14PLUS KURZFILM
 Argentina 2016 - 20', Spanish

12.02. / 22:00 CinemaxX 3 14.02. / 11:30 CinemaxX 3
 16.02. / 14:00 HAU Hebbel am Ufer (HAU1)
 16.02. / 17:00 CinemaxX 1 18.02. / 11:00 CinemaxX 1
 19.02. / 16:00 International



© Ezequiel Salinas

It's not long to go until Cata's 15th birthday and she's getting more nervous by the day. She's irritated about her dress, her chilled-out friends, everything! Even her level-headed and reserved cousin from Sweden annoys her. But Cata's moodiness gradually gives way to tentative feelings of affection. In a sensitive portrayal the two directors gently capture the emotional whirlwind and irritations of a teenager.





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SHORT FILM

MIN HOMOSYSTER MY GAY SISTER

DIRECTOR Lia Hietala

CAST Juliette Safavi, Tina Pourdavoy,
Erika A. Coleman

GENERATION KPLUS KURZFILM

Sweden/Norway 2017 - 15', Swedish

11.02. / 16:30 CinemaxX 3 12.02. / 22:00 CinemaxX 3

15.02. / 12:30 Filmtheater am Friedrichshain

16.02. / 14:00 CinemaxX 1

19.02. / 16:00 International



© New Stories AB / Karin Stenwall

Ten-year-old Cleo has a head full of questions: How can I tell if I'm in love with somebody? How do I know if I prefer boys or girls? Since her older sister began dating another girl, there are new, strange feelings stirring inside Cleo. During a trip to the Norwegian fjords, she broaches the subject with the young couple and is given some helpful advice.

VÊNUS – FILÓ A FADINHA LÉSBICA VENUS – FILLY THE LESBIAN LITTLE FAIRY

DIRECTOR Sávio Leite

CAST Helena Ignez
PANORAMA VORFILME Brazil 2017
6', Portuguese

12.02. / 22:00 CinemaxX 3 14.02. / 22:45 CinemaxX 7

15.02. / 20:15 CineStar 3 16.02. / 22:45 Cubix 7

16.02. / 22:45 Cubix 8

19.02. / 16:00 International



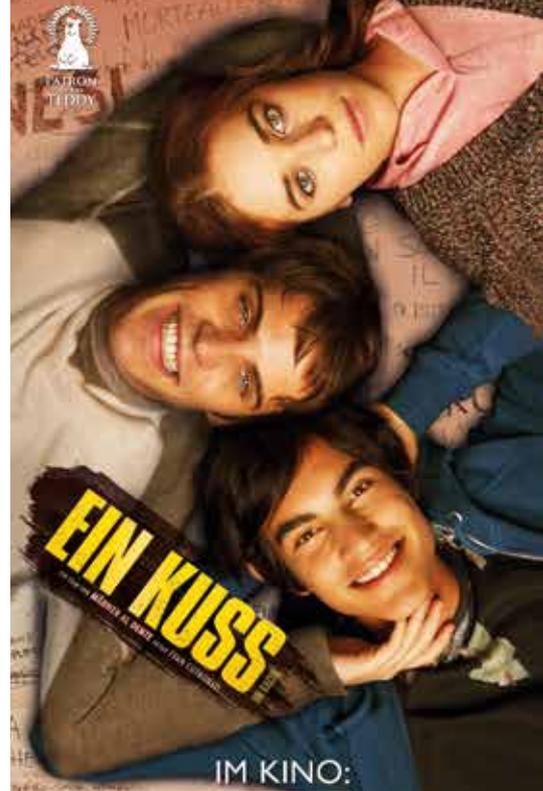
© Berlinale

In this animated fairy-tale Filly, a lesbian fairy with nimble fingers, seduces women by day dressed as a boy. But at night something strange happens and soon half the population of Whatsit Village are eagerly queuing up.

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ACTIVISTS

SAY

Denmark

Saadat Munir

Pakistan

1. According to you, what are the main struggles for the LGBTQI communities in Pakistan?

Well, there are different dynamics of LGBTQI communities in Pakistan. There is a large and visible transgender women community, also known as Khawja Sera, and Hijra community across South Asia. This community in Pakistan favours and facilitates LGBTQI community as an umbrella institution, specially for those who belong to the lower end of the socio-economic hierarchies. The biggest struggles of such communities are focused on rare opportunities to claim their basic civil rights, like right to education, right to health-care access, right to job market and generally right to co-exist with the cis-gendered and hetero-normative society. The Khawaja Sera (transgender women) community is visible in Pakistan and it used to be tolerated and celebrated according to old traditions and culture. However, influence of western politics and radical islamization is certainly making things more difficult for this community as well.

2. What do you think are the main struggles for the LGBTQI communities in Denmark?

In Denmark, there is a slightly different situation. Although it is one of the pioneer countries when it comes to LGBTQI rights, I think there is still a lot of work to be done when it comes to transgender and LGBTQI people of colour. There aren't any proper channels of visibility for the transgender community in Denmark and the QTPOC (queer transgender people of color) community is very under representative. There is still a lot of work to be done with people who live with multiple minority issues.

3. To which extent do you consider your film festival is a part of the fight for queer rights?

To be honest, we only provide food for thoughts to raise the issues and it all depends on the audiences who attend our events, how does it affect them. We claim to be socio-political and then a cultural festival, we choose our films with the right amount of motivation to promote or at least bring forward the topics, which are normally ignored by the mainstream or LGBT film festivals in general. We screen more documentaries and shorts as we believe it is easier to start any sort of discussions/debates/dialogues through the medium of art.

4. Do you consider AKS Art, Film & Dialogue Festival to be political? Please tell us the reasons behind your answer.

We have just changed our name to Aks International Minorities Festival, as we think it is easier to explain our position through this title. Yes we are a political festival because we aim to represent, create visibility and empower minorities through films, art and dialogues. We always consider to have one dialogue event after every film screening or art event in order to give our audience a chance to interact with us, to share their views and, most importantly, to become more aware of the issues of transgender people and QTPOCs. The reason behind it may be that, in one way or another, all the organisers and participants of this festival

Hassan Kamoga

Uganda

1. According to you, what is one of the main struggles for the LGBTQI communities in Uganda?

Acceptance and equal treatment like any other entitled to Ugandan Citizen is the main struggle our LGBTQI persons face. The society and policies in Uganda want to act like LGBTQI people do not exist in their society, they believe this is a foreign behavior probably imported by the white man which is not true because gay people have always existed in Many African communities even before the arrival of the first Europeans. LGBTQI community comprises of Ugandans born and raised from Uganda and they are just as normal like any other citizen however their crime is "who they love". Due to this denial in our society LGBTQI people struggle to exist, struggle to be heard and seen as normal citizens and many live in fear for their lives since it is a crime to be who they are.

Laws, policies and religious leaders have done a lot in suppressing the existence of LGBTQI persons. LGBTQI people are not given forums to speak out and demand for equal rights and even the media which we would have appealed or educate masses about Sexualities, only prints out negative, false news or outing of people which exposes them to more danger, as result of these outings, Many LGBTQI people fled the country to seek refuges in countries where they hoped they could be safe in some rare cases some were even killed like the case of the late David Kato who was murdered in 2011. Just recently the parliament of Uganda passed the NGO Act which is a great threat to the existence of LGBTQI civil societies as this is a lash to the few organizations that had stepped up to fight for the equality and existence of LGBTQI persons.

have experienced or still experience the same kind of marginalization or believe this may give us a voice to reach out to the mainstreams to eliminate discrimination, injustice and other issues.

5. The film festival especially supports the fight of transgender women in Pakistan, can you please tell us more about it?

As explained earlier, the dynamics in Pakistan is different, the transgender women community in Pakistan is large in number and can shelter the rest of the LGBTQI. They are also the ones who face the most discrimination, oppression, injustice and are marginalized in Pakistan. The festival has been started by the transwomen of Pakistan. The story behind the foundation of the festival, is some previous work with transgender women in Pakistan through my documentary film "Chuppan Chupai-Hide and Seek": the film had premiered at several film festivals around the world but we needed a platform to showcase this work in Pakistan. It was suggested by the main protagonist of the film, Neeli Rana, who is also one of the pioneer trans*activists in Pakistan. She was the one who fought for third gender rights which is officially a part of Pakistan gender identity. So, in short, Neeli was the brainchild and I just followed her dream and used my own expertise to make her dream come true.

2. To which extent do you consider your film festival to be a part of the fight for queer Rights?

The Queer Kampala International Film Festival is 100% part of the fight for Queer Rights not only in Uganda but to also the other countries where its criminalized to be queer. This is a platform I and my colleagues have availed to strictly screen and showcase films and documentaries surrounding Queer lives, Queer struggles in life such as love, family work, transitioning and even movement building.

We also want use QKIFF to inspire and support courageous people living in countries where its criminalized to be queer to tell their own stories in their own images and voices.

Our mission is to encourage the professional development of East African queer films and support artists by providing space to show case their work and talents.

This much explains our work and how we at QueerKIFF will use films as an advocacy tool to fight for Queer Rights.

Our Festival pulls crowds from all walks of life, we not only target the LGBTQI community members but we expand to inviting the general public, family members, allies, religious representatives, police members and everyone to come learn and understand Queer lives and struggles through movies with the hope of changing homophobic mind sets and create an acceptance environment where people do not have to fear what they do not know for ignorance is not an excuse.

3. Do you consider your film festival to be political? Please tell us the reasons behind your answer.

I would say QueerKIFF is political to a small extent which is roughly 40%. The reason I choose that percentage is because some of our major targets are policy makers, these are people in places of institutions that have the right to effect change, pass laws or policies that are harmful to LGBTQI members or even in places that should be offering protection to LGBTQI persons but instead are doing the reverse.

In Uganda and LGBTQI activist cannot easily get platform with our political leaders to be heard or be informed, we have been denied this space thus QueerKIFF takes upon this film festival initiative with a goal that if "They will not listen to us physically, we shall speak to them through films and documentaries". Audiovisual art is a very powerful tool that not only captures one's interest but will get their attention as well, images and sound combined is one of the easiest ways to reach masses. While the policy members may not meet us and talk face to face, they will create time in and watch a queer documentary or film even if it may be done in privacy.

4. In 2016 the QKIFF ran the first time. Please tell us how this Queer film festival worked out in a country where homosexuality is a crime.

The QueerKIFF worked out much better than to our expectation and we are very hopeful for this film festival to grow bigger and better. Our first milestone was being able to organise and practically have the film festival happen as planned. The laws have been strict and public Many Queer gatherings have not been permitted to happen so we were worried that maybe police would raid our event and probably arrest the participants and organisers but luckily enough none of this happened and we were able to run the festival for all the 3 days in different places around Kampala with a show up of about 800 participants in total with all the venues combined yet feared to over market the event because we were denied permission by the authorities. If we had not restricted or screened people who attended the numbers would have surpassed because even during the festival many people kept on contacting us to find out where the event was happening so that they could come but of course it was hard to screen them last minute.

This gave us hope and courage since QueerKIFF is to be an annual event. It is also an incentive to our fight for Queer rights that no matter how many times we shall be shut down we shall always stand up stronger and better and continue with the movement that will probably see Ugandan LGBTQI members accepted and treated as equally as any other citizen.

We at QueerKIFF therefore continue creating awareness and using film advocacy to bring about social and political change we hope we can get more people to support our cause. Thanks to all our sponsors for 2016 like Movies That Matter and Planet Ally. We hope you can continue supporting us in more years to come.

1. According to you, what is one of the main struggles for the LGBTQI communities in Macedonia?

Macedonia is the kind of place where the LGBTQI community faces challenges both in legal and social terms, where discrimination is still prevalent on both levels. Unlike many places in the western world that have already adopted measures to some extent of protecting LGBTQI people and their life and love, Macedonia is considering even a step backward – there has been talk of a constitutional amendment that would prohibit same-sex marriage. This development is supported by large parts of the population, unfortunately, given how prevalent conservative and homobitransphobic views and ideas are in Macedonia. The few very courageous activists, who work with the local rainbow community, face discrimination, violence and harassment in their everyday lives. At the end of the day, much like in other countries where homobitransphobia is so prevalent, it boils down to ignorance, education and the attitude of local leaders towards LGBTQI people, and an important first step would be educating local opinion makers on diversity and inclusion.

2. According to you, what is one of the main struggles for the LGBTQI communities in Austria /Vienna?

In Austria, the situation is significantly better but still far from perfect – we've had civil unions and non-discrimination provisions for several years, but marriage is still a heterosexual institution and especially trans people face significant challenges, both socially and legally. Another specific problem we notice within the LGBTQI community itself is that racism and xenophobia, unfortunately, are not exclusively heterosexual phenomena. This has particularly gotten a spike since the start of the so-called migration crisis in 2015, where a number of LGBTQI people have turned to political populism and seeing refugees as their "enemies". This is a two-way street we're working on; fighting against homophobic views often instilled in people by their communities outside Austria, but also fighting against racism, discrimination and xenophobia within the LGBTQI community.

3. To which extent do you consider your film festival to be a part of the fight for queer rights?

Our festival is a fight for visibility, of minorities under the rainbow, and that definitely is part of the fight for queer rights. Queer people are often reduced to a very simplified image and we want to showcase that diversity and show the world that our community is a nest of diversity and differences that are often "off the mainstream" in any community.

4. Do you consider you film festival to be political? Please tell us the reasons behind your answer

Yes, most certainly so. It is political because it carries a message of very conscious inclusion of people who are "multiply different", which, in today's time, is not the easiest thing to do. It is political because it loudly addresses the difficulties of queer Muslim women, HIV positive Orthodox Jewish men, trans people in Istanbul or Uganda, and so on. These people are not "fringe phenomena" and should not be forced to accept that one part, any part of their identity, is discriminated, because another part is not. You should not and do not have to stop being one thing to be another.

5. In 2009 you founded the friendly society "MiGay" to help and advise queer people with a migrant background. Can you please tell us a little bit about that project?

MiGaY was founded by my friends Ewa, who is a scholar and activist; Muhi, who is a lawyer, and myself, in 2009, precisely because the attitude towards intersectionality and migration within the LGBTQI community was something we all had collected different, often negative experiences with. The main goal of the project was to help people understand that their origins and identities don't have to be exclusive and that they're not alone – working towards more togetherness and understanding within the LGBTQI community. It hasn't always been an easy path, but I'm happy we've walked it and have carried out a number of very successful projects, which have turned us into a visible component of the rainbow community in Vienna and Austria.

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PARAGRAPH 175



by Sébastien Tremblay

Um die Jahrhundertwende erkannte TEDDY, wie wichtig das kulturelle Gedächtnis ist, und lobte „Paragraph 175“ von Rob Epstein und Jeffrey Friedman, eine hervorragende Dokumentation über das verhängnisvolle deutsche Gesetz, das Homosexualität unter Strafe stellte. Fast zwanzig Jahre später haben Historiker umfassend dokumentiert, wie Homosexuelle zur Zeit des Nationalsozialismus litten, und viele kämpfen um das Gedenken an die Opfer. Viel weniger bekannt ist das Schicksal zahlloser Homosexueller nach dem Krieg, die empörende Kontinuität dieses Unrechts vor dem Hintergrund der Erfolgsgeschichte der Bundesrepublik.

In diesem Jahr geht es um den Kampf der Mitglieder unserer Gemeinschaft in diesen dunklen Zeiten, aber auch um diese schreiende Ungerechtigkeit, die noch immer eine offene Wunde der jüngeren deutschen Geschichte ist. TEDDY nutzt die Dynamik der aktuellen Diskussion über die Rehabilitation und Entschädigung der Überlebenden und der Opfer des § 175. Wir konzentrieren uns auf den ungerechten und schändlichen Umgang mit Homosexuellen in Deutschland nach dem Krieg bis zur vollständigen Aufhebung des Gesetzes in den 1990er Jahren.

Szene 1: Die Ursprünge

Wie viele andere Dinge hat auch die deutsche Verfolgung der männlichen Homosexualität ihren Ursprung in Preußen. Eigentlich kam es bereits im 19. Jahrhundert zu einer gewissen Lockerung der gesellschaftlichen Einstellung zur Homosexualität. Damals war Bayern das erste Land, das praktisch alle sexuellen Handlungen zwischen Männern straffrei stellte. In anderen deutschsprachigen Staaten standen einvernehmliche

sexuelle Handlungen zwischen Männern jedoch unter Strafe, so etwa in Preußen, Sachsen, Bremen und Hamburg. Interessant ist, dass Österreich damals der einzige deutschsprachige Staat war, der sexuelle Handlungen zwischen Frauen bestrafte. Diese Unterschiede fanden jedoch ein Ende, als Preußen Schritte zur Standardisierung und „Homogenisierung“ der Strafgesetzbücher des neu gebildeten Norddeutschen Bundes unternahm. Es war dann Bismarck, der sein Justizministerium anwies, eine Kommission zur Prüfung der Gesetze gegen „Sodomie“ zu bilden. Das preußische Strafgesetzbuch diente als Vorlage für die Formulierung vereinheitlichter Gesetze.

Im Mai 1870 schrieb der § 175 dann, angeblich unter Berücksichtigung des „Rechtsbewusstseins des Volkes“, die Zukunft der Homosexualität für den gesamten Bund fest und institutionalisierte die Verfolgung der männlichen Homosexualität durch die Justiz. Ironischerweise argumentierte das Bundesverfassungsgericht der jungen Bundesrepublik 1957 ähnlich und nannte die unaufhebbareren Unterschiede zwischen Mann und Frau, das moralische Empfinden und den angenommenen Sinn des „Volkes“ für Richtig und Falsch als Gründe dafür, die Diskriminierung homosexueller Männer weiterhin für verfassungskonform zu erklären.

Die Anwendung des § 175 während der Zeit der Weimarer Republik war unter Historikern lange ein umstrittenes Thema. Zwar sehen viele diese Zeit als Epoche gelockerter Sexualmoral und bahnbrechender neuer Forschung, dennoch war es nach wie vor eine Zeit der Unsicherheit für viele homosexuelle Männer und solche, denen man Homosexualität

nachsagte. Diese sahen sich immer noch Erpressung, Überwachung und Verfolgung ausgesetzt, konnten jedoch eine gewisse Gemeinschaft bilden, die sich in den Nischen eines Systems entwickelte, das seine generell negative Einstellung zur Homosexualität seit dem Ende des Kaiserreichs nicht geändert hatte.

Szene 2: Nationalsozialismus

Obwohl der § 175 deutlich älter ist als der Nationalsozialismus, ist die Machtergreifung durch die NSDAP eindeutig ein weiterer Meilenstein in der Geschichte der Verfolgung von Homosexuellen in Deutschland. Für die Nazis waren gleichgeschlechtliche Neigungen einfach eine Art von Geschlechtskrankheit. Und dies bedeutete natürlich, dass die Volksgemeinschaft vor den Gefahren einer solchen „Infektion“ geschützt werden musste. Mit SS-Bordellen zum Schutz deutscher Soldaten gegen die Gefahren gleichgeschlechtlicher Neigungen bis hin zur Kastration „Rückfälliger“ begannen die Nazis eine wahre Hexenjagd gegen Homosexuelle und jene, die sie dafür hielten.

Entschlossen, dieses „Problem“ ein für alle mal auszurotten, änderten die Nationalsozialisten 1935 den Text des Gesetzes. Dabei modifizierten sie nicht nur den Wortlaut, sondern fügten auch zwei Unterparagraphen hinzu: § 175a und § 175b.

Die kleinere Änderung des ersten Paragraphen ist wichtig für das Verständnis dafür, dass und wie die Verfolgung der Homosexualität nach 1935 buchstäblich explodierte. Das neue, verschärfte Gesetz betrachtete jeden Angriff auf das „allgemeine Schamgefühl“ oder einen „auschweifenden Lebenswandel“ als Verbrechen. Diese Interpretation des Gesetzes eröffnete völlig neue Möglichkeiten für die Verfolgung der Betroffenen, und der zweite Paragraph, § 175a, schuf eine neue Kategorie schwerer Fälle, wie etwa männliche Prostitution, Beziehungen mit Schutzbefohlenen oder sexuelle Beziehungen mit Minderjährigen unter 21 Jahren. Nach § 175 angeklagte Männer kamen gewöhnlich in Konzentrationslager, wo sie das „Rosa Dreieck“ auf der Kleidung trugen und in der Lagerhierarchie ganz unten standen. Historiker berichten vom schrecklichen Schicksal dieser Männer in Lagern wie etwa Sachsenhausen. Sie galten als „Perverse“ und waren nicht nur der Gewalt der Aufseher, sondern auch der ihrer Mitinsassen ausgeliefert.

Zwar wurde viel über das Schicksal dieser Männer vor und während des Krieges geschrieben, Historiker haben aber auch gezeigt, dass ihre Verfolgung mit der Befreiung von der Nazi Herrschaft keineswegs endete. Tatsächlich hoben die Alliierten und die ersten Regierungen der Bundesrepublik die Version des § 175 und der folgenden Paragraphen von 1935 nicht auf. Der Religionshistoriker und Anti-§175-Aktivist Hans-Joachim Schoeps schrieb die provokativen Worte: „Für Homosexuelle endete das Dritte Reich erst 1969.“

Szene 3: Jahre der Angst

Sprung: Fünf Jahre nach dem Krieg. Die eilige und oft oberflächliche Entnazifizierung hatte gravierende Folgen für Personen, die nach § 175 und § 175a verurteilt worden waren, da sie oft auch nach der Befreiung wieder ihren Peinigern gegenüberstanden oder auf der Grundlage von Prinzipien angeklagt wurden, die ihre Wurzeln in der nationalsozialistischen Ideologie hatten. Den Verfolgten wurde die Kontinuität der schwierigen Jahre, die eigentlich hinter ihnen liegen sollten, nur allzu bewusst.

Zwar wurden in den ersten Monaten der alliierten Besatzung viele Gesetze und Dekrete der Nazis aufgehoben, viele andere blieben jedoch unverändert bestehen. Die Paragraphen 175 und 175a wurden erst 1969 reformiert, da sie allgemein nicht als auf nationalsozialistischem Gedankengut basierend wahrgenommen wurden. Da männliche Homosexualität auch schon vor der Machtergreifung durch die NSDAP als Verbrechen galt, wurden den Überlebenden, die aufgrund ihrer tatsächlichen oder angenommenen sexuellen Neigung in Konzentrationslagern waren, der Status als Opfer der nationalsozialistischen Gewaltherrschaft verweigert. Einige wurden sogar erneut nach § 175 verurteilt, da sie ihre gesamte Strafe noch nicht verbüßt hatten.

Selbst politisch linke Gruppierungen und Organisationen wie die „Vereinigung der Verfolgten des Naziregimes“ (VVN) verweigerten sich jedem Einsatz für Homosexuelle. Die Reaktionen der offiziellen Politik waren nicht besser, eher noch schlimmer. So sagte etwa der damalige Bürgermeister von Dachau in einem Interview mit dem London Daily Express: „Denken Sie daran, dass in Dachau auch viele Kriminelle und Homosexuelle einsaßen. Wollen Sie etwa eine Gedenkstätte für diese Leute?“

Als Adenauer und die CDU/CSU mit Unterstützung der Alliierten an die Regierung kamen, änderte sich die Situation, der Schrecken dauerte jedoch an. Die Schaffung des Bundesministeriums für Familienfragen 1953 bot die Plattform für eine vereinheitlichte staatliche Sexual- und Sittenpolitik auf der Grundlage moralischer und religiöser Überzeugungen. Gesetzeskommentatoren fanden in dieser Zeit nichts dabei, die Werke bekannter Nationalsozialisten für ihre Arbeit heranzuziehen. Diese fragwürdige Literatur beeinflusste die meisten Studien der Adenauer-Ära, was seinen Höhepunkt 1957 erreichte, als das Bundesverfassungsgericht der BRD die Diskriminierung männlicher Homosexueller für legal erklärte. Die Begründung für diese Entscheidung bezog sich darauf, dass eine solche „Perversion“ den „normalen“ Unterschieden zwischen Mann und Frau widerspräche und daher eine Bedrohung für den neuen Staat und seine Gesellschaft darstellte.

Dieses Urteil gab den verschiedenen Polizeibehörden neue Möglichkeiten, die Bewegungen von Homosexuellen in der gesamten Republik zu beobachten und Aufzeichnungen dazu anzulegen. Die Polizei nutzte dazu sehr effektiv bereits vorhandene Listen aus der Weimarer und der Nazizeit, erhielt aber auch eine neue Legitimation für die Überwachung bekannter Treffpunkte von Homosexuellen, wie etwa von Klubs, Tanzlokalen oder etwa dem Tiergarten in Berlin.

Insgesamt wurden Homosexuelle im ersten Jahrzehnt der Bundesrepublik praktisch wie Staatsfeinde behandelt. Zwar sind die Urteile, die im Nachkriegsdeutschland gefällt wurden, nicht mit den Methoden der Nazis gleichzusetzen, die Betrachtung der Homosexualität als Verbrechen hatte sich jedoch nicht geändert. Ein kurzer Blick auf die Zahlen der wegen angeblicher Homosexualität verurteilten Personen belegt die Kontinuität zwischen beiden Staaten: 1936: 5.320 Männer, 1959: 3.530 Männer.

1969 wurde der Paragraph endlich reformiert, da die Union zu Zugeständnissen an die SPD gezwungen war. Bis dahin wurden jedoch etwa 100.000 Männer angeklagt, und etwa 50.000 wurden zu Haftstrafen verurteilt. Homosexualität wurde jedoch auch weiterhin mit Perversion und Pädophilie gleichgesetzt. In den 1970er Jahren wurde der Paragraph weiter reformiert; fortan galten nur sexuelle Beziehungen mit Minderjährigen als Problem, und das Mindestalter für legale einvernehmliche Beziehungen wurde auf 18 Jahre festgesetzt. Als die Partei der Grünen Ende der 1980er Jahre den Paragraphen vollständig abschaffen (und das Mindestalter für einvernehmliche homo- und heterosexuelle Beziehungen auf 14 Jahre herabsetzen) wollte, traten Union, SPD und FDP entschieden dagegen auf.

Szene 4: Umgang mit der Vergangenheit

Wie viele andere Aspekte der deutschen Geschichte wurde auch dieses Thema mit der Vereinigung von BRD und DDR erneut aktuell. Der neu gewählte Bundestag musste über die Zukunft des Paragraphen 175 wie über die zahlloser anderer Gesetze entscheiden. In der DDR wurden bereits 1989 alle Hinweise auf Homosexualität aus dem Strafrecht entfernt, und der Paragraph 175 war bereits 1968 reformiert worden. Schließlich entschied die Bundesregierung 1994, den Paragraphen vollständig zu streichen, und gab als Begründung dafür den grundsätzlichen Wandel gesellschaftlicher Werte und das Vorhandensein von Gesetzen gegen nicht einvernehmliche sexuelle Handlungen an.

Gegen die Opposition von CDU/CSU und FDP änderte der Bundestag 2002 das „Gesetz zur Aufhebung nationalsozialistischer Unrechtsurteile in der Strafrechtspflege“ und erklärte alle Verurteilungen homosexueller Männer aus der Nazizeit für ungültig. Die Verurteilungen nach § 175

Humboldt Forum

14/02 19:00

Der TEDDY AWARD - der queere Filmpreis der Berlinale und das Humboldt Forum laden ein:

DER PARAGRAPH 175 STGB – UNRECHT IM RECHTSSTAAT

ein Werkstattgespräch im Humboldt Forum

Bundesjustizminister Heiko Maas hat im Oktober 2016 einen Referentenentwurf zur Rehabilitierung der Opfer des § 175 StGB vorgelegt. Dieser sieht vor, dass die Urteile, die nach §175 StGB zwischen 1945 und 1969 gefällt wurden, aufgehoben und Betroffene entschädigt werden. Rehabilitierung und Entschädigung der Opfer muss aber auch bedeuten, eine gesellschaftliche Debatte zu initiieren, die die Geschichte der systematischen Verfolgung von Homosexuellen durch den Staat in jenen Jahrzehnten aufarbeitet und die Geschichte(n) und das Leid der Betroffenen und insbesondere der Verurteilten als mahnenden Teil in das Gedächtnis unserer Gesellschaft festschreibt.

Ein Videomitschnitt der Veranstaltung wird zur Fortführung der gesellschaftlichen Debatte in Präsenzveranstaltungen, Unterricht und digitalen Medien frei verfügbar sein.



Datum 14. Februar 2017

Uhrzeit 19:00 Uhr, Einlass: ab 18:30 Uhr

Ort: Musterraum des Humboldt Forums auf der Schlossbaustelle - Eingang Süd, Schlossplatz, Ecke Breite Straße

Eintritt frei

Wir bitten um eine verbindliche Anmeldung bis zum 13.02.2017 unter events.humboldtforum.com.

Bei Anmeldung reservieren wir Ihnen gerne einen Platz. Es besteht freie Platzwahl. Aufgrund limitierter Kapazitäten können wir Ihnen einen Sitzplatz nur garantieren, wenn Sie Ihre Karte am Veranstaltungstag bis 18.45 Uhr abholen.



Kunstauktion

Sonntag, 12. Februar 2017
14 Uhr 30

Schwules Museum*

Lützowstraße 73, 10785 Berlin

Vorbesichtigung

04.–11. Feb., 14–18 Uhr (außer dienstag)

Unter der Schirmherrschaft von:

Michael Müller Regierender Bürgermeister

Boris Dittrich Human Rights Watch

Mit Arbeiten von:

Henning von Berg

Asaf Hameiri

Stevie Hanley

Florian Hetz

Candida Höfer

Ali Kepenek

Erwin Leber

Sven Marquardt

Anton Milagros

Erich Paproth

Cornelia Renz

Viron Vert

u.v.a.

Katalog und weitere Informationen

artcharity.de



Abbildung
Los 13
Jojo Corvália
Faltzinger Vessel

bis 1969 blieben davon jedoch unberührt, obwohl das Gesetz bis dahin noch überdeutlich den Geist der Reform durch die NSDAP von 1935 atmete. Dieser Umstand wurde von zahlreichen Aktivistengruppen der Homosexuellenszene kritisiert.

Auch nach 15 Jahren wurde noch keine Gerechtigkeit geschaffen! Der derzeitige deutsche Justizminister Heiko Maas (SPD) kündigte im Mai 2016 die Begnadigung aller nach § 175 verurteilten Männer an. Im Oktober 2016 wurde dieses Projekt bestätigt. Für Entschädigungszahlungen sieht die Regierung nur 30 Millionen € vor. Das beabsichtigte Gesetz beinhaltet die Begnadigung der betroffenen Personen und erkennt das kollektive Unrecht an, das zahllosen homosexuellen Männern widerfahren ist. So schlug der Minister etwa einen Fonds vor, der von einer Bundesstiftung eingerichtet und verwaltet werden könnte. Diese Stiftung hätte die wichtige Aufgabe, zukünftige Generationen über die gesellschaftlichen und menschlichen Schäden der Homophobie aufzuklären.

2017 ist jedoch ein Wahljahr, weshalb die schnelle Entscheidung über mögliche Entschädigungen derzeit unsicher ist. Zahlreiche Stimmen aus CDU und CSU sprechen sich nach wie vor gegen dieses Projekt aus. So gaben einige Abgeordnete zu bedenken, dass ein solches Gesetz auch wegen Kindesmissbrauchs verurteilte Männer begnadigen würde! Auch einige Richter haben sich gegen dieses Projekt ausgesprochen, da es ihrer Meinung nach nicht möglich ist, Urteile aufzuheben, die in ihrer Zeit auf formalrechtlich korrektem Wege zustande gekommen waren. Dies wäre ihrer Meinung nach ein gefährlicher Präzedenzfall.

Auch Aktivisten der Homosexuellen- und damit verbundener Szenen haben Maas' Pläne kritisiert. Für viele kommt dieses Gesetz zu spät, und eine derartige Konzentration auf die Entschädigung Einzelner hinterlässt einen bitteren Nachgeschmack von Ungerechtigkeit. Die Einschränkung auf tatsächliche Verurteilungen übersieht dazu viele weitere Folgen des § 175: den Verlust von Arbeitsplätzen, die Zerstörung von Familien, die Angst, die Unmöglichkeit sexueller Freiheit und die Traumata, die viele unschuldige Menschen erleiden mussten.

Szene 5: Verantwortung. Stellung beziehen!

Die Situation in Deutschland ist nur ein Aspekt einer viele Länder umspannenden Geschichte von Verfolgung und Ausgrenzung. Die „Lavender Scare“-Ereignisse in den USA, die Entkriminalisierungsdebatte in Großbritannien und die systematische Diskriminierung Homosexueller in Kanada in der Zeit nach dem zweiten Weltkrieg sind viele weitere Beispiele dafür aus der westlichen Hemisphäre. Die andauernde Debatte über Entschädigungen ist nur einer der zahlreichen Aspekte des Problems. In diesem Zusammenhang erinnern uns auch die zunehmenden Maßnahmen gegen transsexuelle Menschen daran, dass es für viele nicht um Entschädigungen, sondern nach wie vor um den Kampf ums Überleben geht. Dies gilt auch für die Diskriminierung und Kriminalisierung Homosexueller auf allen Kontinenten, wo Menschen oft gezwungen sind, sich oder ihre Neigungen zu verbergen.

TEDDY ermöglicht den Blick auf die positiven und negativen Realitäten in aller Welt. Wir sehen eine Verbindung zwischen dem Kampf um Entschädigungen und Gerechtigkeit in der Bundesrepublik und dem Kampf sexueller Minderheiten um das nackte Überleben in Uganda. Wir sehen eine weitere Verbindung zwischen der Diskriminierung transsexueller Menschen und sexueller Minderheiten in Nord- und Südamerika und in Westeuropa. Dabei geht es weder darum, den Hauptfeind zu identifizieren, noch darum, das perfekte Opfer zu finden.

Das diesjährige Poster steht für ein neues Jahrzehnt für TEDDY, ein Jahrzehnt, in dem wir weiterhin laut und klar agieren und gemeinsam Hand in Hand handeln wollen. Wie wir dies schon früher getan haben, präsentieren wir Ihnen eine Reihe von Filmen, die die Lebensfreude der Gemeinschaften sexueller Minderheiten feiern und ihren Sorgen und ihrer Wut Ausdruck verleihen. Solche Filme zu zeigen, ist immer noch ein politischer Akt. In diesem Jahr denkt TEDDY vor allem daran, dass noch sehr viel zu tun bleibt. Denken Sie daran, was Queer Nation in den USA auf den Straßen ruft: „We're here! We're Queer! Get used to it!“



PARAGRAPH 175

by Sébastien Tremblay

At the turn of the century, TEDDY recognized the importance of remembrance and praised Rob Epstein and Jeffrey Friedman's "Paragraph 175", an outstanding documentary about the dreadful German law criminalizing homosexuality. Almost two decades later, historians have shown how homosexuals suffered under National Socialism and many have fought for the memory of the victims. Lesser known is the fate of countless homosexuals after the war, the appalling story of the continuities of such an injustice into the success story of the Federal Republic.

This year's focus is on the struggle of the members of our community who made it through these dark times, but also on the injustice of such a crime, still lingering like an open wound in German history. TEDDY is seizing the momentum of the present discussions on rehabilitation and reparations for the survivors and victims of §175. Our focus is on the unjust and unrighteous treatment of homosexuality in Germany after the war until the complete repeal of the law in the 1990s.

Scene #1: The origins

The German prosecution of masculine homosexuality originates, like many other things, in Prussia. Actually, the 19th century had seen some degree of laxity toward same-sex sexuality. Bavaria, namely, was back then the first territory to exempt almost every form of eroticism between two men from prosecution. On the other hand, several other German-speaking states were still impeaching sexuality between consenting men, chiefly Prussia, Saxony, Bremen and Hamburg. It is also interesting to note that Austria was the only German-speaking state to punish sexuality between women. These distinctions would however come to an end as Prussia took steps forward to standardize and "homonize" the various penal codes of the newly formed North German Confederation. Notably, Bismarck ordered his ministry of justice to form a commission to study the laws against sodomy. The Prussian penal code was then used as a template for the revision of a unified set of laws.

In May 1870, appealing to the "people's sense of rights and wrong" (Rechtsbewusstsein des Volkes) §175 cemented the future of homo-

3pc

A black and white portrait of a man with a full beard and glasses, looking upwards and to the left. He is wearing a dark button-down shirt. The background is dark and out of focus.

**Mit den fertigen Meinungen anderer kommen wir vielleicht bis zur nächsten Dorfdisco.
Tanzende Sterne gebiert nur, wer selbst denkt.**

Armin Berger
Für mehr self-thinking

sexuality throughout the confederation and condoned persecution of same-sex sexuality between men. Ironically, the Federal Constitutional Court of the newly founded Federal Republic of Germany argued in the same direction in 1957, and cited the irremediable difference between men and women, a sense of morality and a presumed social sense of right and wrong to consider the discrimination of homosexual men as constitutional.

The application of §175 during the subsequent Weimar era has been a contentious subject among historians. Portrayed by many as a new epoch of sexual permissiveness and thought-provoking new research, the Republic of Weimar was still a time of uncertainty for many homosexual men or people suspected of homosexuality. Blackmailed, surveyed, and followed, these men were able to create a certain small community in the broader sense of the term, while evolving in the loopholes of a system that had not changed its stance on homosexuality since the fall of the Emperor.

Scene # 2: National Socialism

Although § 175 definitely precedes National Socialism, the NSDAP's victory remains unequivocally a milestone in the history of the persecution of various forms of homosexualities in Germany. For the Nazis, same-sex relationships were on the same level of venereal diseases. Consequently, it also meant that the Volksgemeinschaft needed to be protected from the dangers of such an infection. From brothels established by the Schutzstaffel (SS) to protect German soldiers from the "delinquency" of same-sex desires, to the castration of "recidivists", the Nazis unleashed an impressive witch-hunt against homosexuals or those considered homosexuals.

Determined to eradicate the "affliction", National Socialist officials provided modification to the text of the law in June 1935. Not only did they change the phrasing of the law, but they also added two subparagraphs to the existing one: §§175a and 175b.

The minor alteration of the first paragraph is important to understand how the persecution of homosexuality reached its paroxysm after 1935. The new reinforced law considered an attack on the general sense of shame or the intention of debauchery as an act of felony. This understanding of the law widely broadened the possibilities of persecution, as the second paragraph, §175a, created a new category of heavy cases of profanities, usually: male prostitution, relationship with a subordinate or sexual relationship with a man under the age of 21. Men accused under §175a usually ended in concentration camps where they were branded as "Pink Triangles" and did not score high in the camp hierarchies. Historians know that the fate of these men in concentrations camps like Sachsenhausen was horrendous. Branded as "perverts" they were subjects to the violence of the guards, but also of other prisoners.

If much has been written on the fate of these men before and during the war, historians have shown how their persecution did not end with the chance and opportunity of Liberation. Indeed, the 1935 version of §175 and subsequent paragraphs were not abrogated by the Allies or by the first governments of the Federal Republic. The historian of religion and anti-§175 activist Hans Joachim Schoeps once provocatively said: "for homosexuals, the Third Reich actually only ended in 1969".

Scene #3: Years of anxiety

Fast-forward half a decade after the war. The rushed aspects of denazification had much implication for those who were convicted under § 175 and § 175a, as they could be facing once again their torturers after liberation or be accused under evidence combined following national socialist ideology. Additionally, the persecuted also seemed well aware of the continuities with the difficult years behind them.

Even if many Nazi laws and decrees were abolished during the first months of the Allies' Occupation, many others remained. 175 and §175a were only reformed in 1969, as they were not perceived as being

National Socialist in their core aspect. In fact, because male homosexuality was considered a crime before the NSDAP took power, the survivors who had been sent to the camps because of their sexuality or perceived sexuality were denied the status of victim of fascism. Some of them were even condemned again under §175, because they didn't serve their complete sentence.

Even leftist organizations and organizations of survivors, like the "Union of the Persecuted of the Nazi Regime" (VVN), refused association with homosexuality. The reaction of officials wasn't better if not worse. For example, as the London Sunday Express interviewed the then mayor of Dachau, he declared that: "you must remember that many criminals and homosexuals were in Dachau. Do you want a memorial for such people?"

When Adenauer and the CDU/CSU took power, backed by the Allied Forces, the situation changed, but the horror continued. The creation of the 1953 Family Ministry opened the door to a unified governmental sexual and mores politics based on moral and religious grounds. Commentators from the time period didn't seem to have problems to use the works of known National Socialists. This tainted corpus influenced most of the studies in the Adenauer era and eventually climaxed in 1957 when the Federal Constitutional Court of the FRG declared the discrimination of male homosexuals to be legal. This decision was rendered on the basis that such "perversion" went against the "normal" distinction between men and women and therefore was a menace to the newly formed country.

This decision gave new legal reasons to the different police organs to survey and record the movements of homosexuals across the Republic. The police effectively used the pre-existent lists from the Weimar and Nazi eras, but also received a new pretext to monitor known cruising spots where homosexuals would meet: i.e. clubs, ballrooms and the Tiergarten in Berlin.

All in all, homosexuals were handled as enemies of the state way into the first decade of the Federal Republic. The nature of the sentences in post-war Germany isn't comparable to the methods used by the Nazis during their time in power, but the nature of the offense remained the same. A brief overview of the numbers of sentenced alleged homosexuals confirms the continuity between both regimes: 5.320 men in 1936 and 3.530 in 1959.

In 1969, the paragraph was finally reformed when the Union was forced to make some concession to the SPD, but about 100 000 men had been indicted and about 50 000 had been sentenced to prison. However, the pernicious association with perversion and paedophilia remained. The 1970s, ultimately saw another reform of the paragraph, rephrasing it to only consider sex with minors to be an issue and lowering the age of consensual same-sex to 18. When the Green Party tried to get rid of the paragraph all together at the end of the 1980s (in order to lower the age of consent to 14 for both homosexual and heterosexual sex) it met swift opposition from the Union, the SPD and the FDP.

Scene #4: Dealing with the past

Like many other aspects of German history, the unification of the FRG with the GDR brought the issue back to the table. Indeed, the newly formed Bundestag had to decide the future of §175 like they had to decide the future of countless other laws. The GDR had actually removed all references to homosexuality from criminal Law in 1989 and had reformed §175 in 1968. Finally, in 1994, the German government decided to get rid of the paragraph altogether, citing the profound societal changes and the existence of laws criminalizing non-consensual sex.

In 2002, despite opposition by the CDU/CSU and FDP, the Bundestag amended the Act of Abolition of National Socialism and vacated Nazi convictions of homosexual men. Nonetheless, this amendment left the convictions under §175 untouched until 1969 untouched, even though the law remained infamously connected to the NSDAP reform of 1935.

This attracted numerous criticisms from gay and lesbian pressure or activist groups.

15 years have passed and justice still hasn't been made! Germany's present Federal Minister of Justice, Heiko Maas (SPD) announced in May 2016 project to pardon all men convicted under §175. The project was confirmed in October 2016. A mere €30 million will be set aside by the government for compensations. The projected law will also offer pardon for individuals and consider the collective harms done to countless of homosexual men. For example, the minister advanced the idea of a fund that could be created and administered by a federal foundation. It would have the important mission of educating the future generations about the damages done and the ills of homophobia.

However, 2017 is an election year and a fast settlement or resolution on any form of compensation remains unsure. Many voices from the CDU/CSU persist in their opposition to the project. For example, some MPs expressed their concern that such law would pardon men convicted for child-abuse! Some judges have also expressed their hostility to the project, appealing to the so-called impossibility to amend for something that was committed under the legal rule of Law. They say it would set a dangerous precedent.

Members of the LGBTQI communities have also articulated critiques to Maas' endeavour. In fact, many consider the law to come too late and by such, a deliberated focus on individual compensation let a bitter taste of injustice in the mouths of many. The focus on trialled cases also ignored the many consequences of §175: the lost of jobs, the destruction of family, the anxiety, the impossibilities of sexual freedom and the general trauma suffered by many innocents.

Scene #5: Responsibility. Taking a stand!

The German situation is one of many arcs connected to an international story of persecutions. The Lavender scare in the United States, the decriminalization debates in the UK and the systemic discrimination of homosexuals in Canada in the long post-war era are many other examples in the Western Hemisphere. This on-going debate on reparation is just another facet of the problem. In the same vein, the rise of new discriminatory measures against trans individuals remind us that for many, the time is not for reparation, but still an constant fight to survive. The same can be said about the discrimination and criminalization of homosexualities on all continents where people are forced into hiding.

TEDDY opens a window on the positive and negative realities all around the world. We see a connection between the fight for reparation and



justice in the Federal Republic and the LGBTQI fight for survival in Uganda. We see another one between the discrimination of trans people and gender non-conforming individuals in the Americas and in Western Europe. The question is neither to identify the main enemy nor to find the perfect victim.

This year's poster reflects a new decade for TEDDY, a decade where we will still be loud and clear, hand in hand, together. As we have done in the past, we are proud to present you a variety of films, celebrating the joys and expressing the disquiet of the LGBTQI communities. The act of showing these films is still political. This year TEDDY remembers that much needs to be done, in Germany and elsewhere. As Queer Nation used to chant on the streets in the United States: "We're here! We're Queer! Get used to it!"



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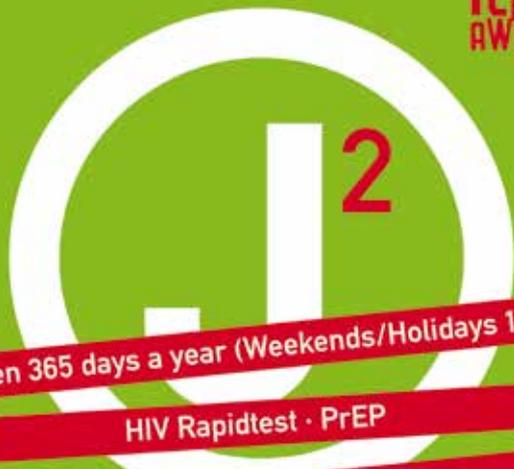
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DJ 2FARO
aka CRISTOFARO SALVATO

MASHYNO
aka STEPHANE PEYRE

VJ ALKIS



PARTY

TEDDY 2017 ARTISTS

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

Hosted by Jack Woodhead



© Verena Grammer

Bettina Köster



© Klaus Pflüger

Bettina Köster is a German singer and author who became internationally known with her band Malaria! and their indie hit Kaltes, klares Wasser. Her warm and deep voice stands in the tradition of smoky divas like Marianne Faithfull, Nico or Marlene Dietrich. Her music is also influenced by wave music and the early electronic music of the 80s. Her first solo album, Queen of Noise, was released in 2010 and it is an eclectic collection of personal reflections on her musical impulses, oscillating between influences of the Beatles, DAF, Grace Jones, Marianne Faithfull, Nico, Iggy Pop, Lou Reed and Kraftwerk on the one hand, and a self-conscious ego on the other. In other words: it's adult pop at its best.

Saleh Yazdani

To the unmistakable sound of the French indie-pop band Woodkid, Saleh Yazdani creates his own fantasy Universe. In a wild club-kid style he rides on a wooden rocking horse into a cold world full of concrete buildings and concrete heads. With the power of fantasy and his artistic handstands on the wooden rocking horse he triumphs against the tristesse of everyday life.



© r.pater

VJ Alkis



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

TEDDY 2017 ARTISTS

As a child, Kerstin Ott was already performing in the quire of Liedermacher Rolf Zuckowski, and later, as a young adult, she became a DJane who was highly in demand all over Germany. Over 10 years ago Kerstin recorded an acoustical version of her breakthrough single 'Die immer lacht' and sent it to a friend, who later posted it on YouTube. In 2015 the German production team Stereoact recognized the song's huge hit potential and released a house version, which skyrocketed to the top of the single charts literally overnight. With a mix of modern dance pop and a typically German sound, Kerstin fought her way up to the second place in the chart and stayed in the Top 10 for 25 weeks. She is currently on tour in support of her latest album 'Herzbewohner'.

Kerstin Ott



© kerstinott.de

DJ 2FARO



2FARO AKA Cristofaro Salvato's DJ career got kickstarted with a stint at the notorious F3000. In 2014, in order to satisfy his insatiable thirst for music and parties, 2FARO, alongside Stephane Mashyno, started the successful monthly G Day event in Berlin. Beyond his residency at G Day, he has played a variety of clubs in the German capital: Chalet, Salon zur Wilden Renate, Else, Griessmühle, SchwuZ, Brunnen70, Loftus Hall and Saint George, to name but a few.

DJ Mashyno



Mashyno AKA Stephane Peyre began to show his love for French House in Le Bordel parties. In 2013 he met DJ 2FARO at the infamous berlin party: Homopatik. Together they created and played at Crush, the old-school house celebrating night. They are now residents at the glorious party: G Day which they started 3 years ago.

Mashyno played venues such as Wilde Renate, Else, Griessmuehle, Chalet, Burg Schnabel and the queer institution: Schwuz. He plays House, Techno and a lot in between to share that special vibration Humans call LOVE ;)

Das blaue Wunder feat. Magnus und Norbert

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

CREDITS

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