

BERLIN  
INTERNATIONALES FESTIVAL  
ZEICHEN DER NACHT

ISDN



17. INTERNATIONALES FESTIVAL  
**ZEICHEN DER NACHT**  
(SIGNES DE NUIT)

JAN 18 - 21. 2019

18. Januar : Z Bar  
19.-20. Januar : Acud Kino  
21. Januar : Lichtblick Kino



**INTERNATIONALER**  
Kurz-und Dokumentarfilm-Wettbewerb

Der fremde Blick auf die Wirklichkeiten

**Z-Bar Berlin / ACUDkino / Lichtblick Kino**



**LICHTBLICK-KINO**



### ASTRA ZOLDNERE

Lithuania

Astra Zoldnere is a Latvian film director, curator and publicist. In her line of work practical and theoretical aspects of film interact with each other. Astra holds an MA degree in film directing from Baltic Film and Media School. Her shorts „Treasures of the Sea” (2013) and „All My Dead” (2014) have been shown in many film festivals and have received prizes. Her latest documentary «Blueberry Spirits» (2016) was premiered in DOK:Leipzig, screened at Canadian Documentary Film Festival HOT DOCS and 40 other film festivals. Since 2015 Astra is a programme director at Riga International Short Film Festival 2ANNAS. Since October 2018 she studies in artistic-scientific PhD program at Filmuniversität Babelsberg KONRAD WOLF.



### SABINE WILLMANN

Germany

Sabine Willmann is an award winning documentary filmmaker. Her movie «Die Liebe, mein Schatz, ist bodenlos» based on the painted autobiography «„Life? or Theatre?: A Song-play in three colours“ by the German-Jewish artist Charlotte Salomon was nominated for the Best Graduate Film of German Film Universities in 1998. In 2004, together with the composer Oliver Heise she received a special mention from the Arthur S. Obermayer-Award (West Newton, MA) for their commitment to the German-Jewish reconciliation process. Since then, she has worked as a freelance director and writer, e.g. for SWR, 3sat and the state of Baden-Württemberg. The long-term documentary „Der Apfelmann” (2006-2010) was a great regional success. She directed also theatre plays and was involved in various media education projects. Since 2012, Sabine Willmann has been curating the school programme „Film und Gespräch” for Germany’s oldest nature film festival «NaturVision». She also directs «NaturVision’s» children’s jury and youth media workshops.



### INES OLIVEIRA

Portugal

Born in Lisbon, 1976. Lives and works in Lisbon. Inês Oliveira studied Fine Arts at aR.Co, Cinema at Portuguese Film Official School, and Videoart at Gulbenkian Foundation with teachers as Chantal Akerman, Haroun Faroki, Jean Pierre Gorin. She worked as a teacher and sound editor. Today she works mainly as a scripwriter and a filmmaker. Her films have been awarded and showed in international festivals as TIFF, São Paulo, among others. Her last work Vira Chudnenko won the national competition at DocLisboa ‘17.

2013 – Bobô, 80’

2009 – Cinerama, 78’

2005 – Comer o Coração de Rui Chafes e Vera Mantero, 33’

2003 – Nome e o NIM, 25’



**A LEAF**

**Egypt, 2018 | R: Bishara Shoukry | 0:17:30**  
**GERMAN PREMIER**

And once the picture has restored life, and the belly gets enlarged with a life, the image leaves its place to another, and a life renounces its path to another... and a leaf falls, one of thousands that fall, daily, without being felt by anyone.



**TO FIND THE DAY OF 21ST**

**Japan, 2018 | R: Kieko Ikehata | 0:13:38**  
**BERLIN PREMIER**

The main role is played by old family photographs. Illuminated by the beam of a flashlight like the objects of a treasure hunt, these pictures that are displayed pinned to a tatami mat present a strange scene. Encouraged to solve the mystery by the enigmatic developments surrounding a date that has been lost, we cannot follow this path to the "truth." A work in which both the monologue and visuals make use of the immense power of poetry to deliver a message



**JUDGEMENT**

**Philippines, 2018 | R: Raymund Ribay Gutierrez | 0:15:00**  
**BERLIN PREMIER**

Joy, in her 30's and a mother to a 4 year-old, Angel, finally gathers her strength to file a case against her abusive drug peddler husband, Dante. But as her complain goes through the process of hearing, she realizes that her cry for justice will be tedious and convoluted.



**DAWN**

**Great Britain, 2018 | R: Jorn Threlfall | 0:14:37**  
**GERMAN PREMIER**

New Mexico, July 1945. The paths of an old farmer and a young Navajo boy cross. The world will never be the same after this night.



**HIDE AND SEEK**

**Kazakhstan, 2018 | R: Venera Kaizhanova | 0:29:00**  
**GERMAN PREMIER**

Two little girls' light childhood goes dark every time it contacts with the world of adults. Can they hide in the sunny world or the clouds of the stark realities of life will find them?



**A COUNTRY IN MOVING PICTURES**

*Palabas*

Philippines, 2018 | R: Arjanmar Rebeta | 0:16:30

GERMAN PREMIER

An aging Caucasian chats with his young Filipina lover only to witness the harsh social ills and injustices around the life of the young Filipina. This is a short film shot entirely with a mobile phone.



**KARA**

Singapore, Malaysia, 2018 | R: Khairulhakim Mohamad Bashir | 0:20:00

GERMAN PREMIER

Trying to move on from a troubled past, June attempts to scape her life with her virtual phone assistant, Kara. The device brings June through a literal jouney of recovery, until she discovers that Karas intentions are not what it seems.



**BOY**

Germany, 2018 | R: Semih Korhan Güner | 0:15:00

BERLIN PREMIER

Martin (12) lives with his grandfather. He is under social pressure from his friends and is confronted with a situation in which he has to take a moral decision.



**INTERVIEW**

*Intervju*

Bosnia and Herzegovina, 2018 | R: Nermin Hamzagic | 0:17:00

BERLIN PREMIER

Four young actresses fresh from acting school compete for a Playroom Attendant job, revealing their hopes, fears and ambitions.



**ANIMAL**

*Heyvan*

Iran, 2017 | R: Bahram Ark | 0:15:15

BERLIN PREMIER

A man who wants to pass the border, disguises himself as a ram.



**SKOGAFOSS**

Netherlands, Iceland, 2017 | R: Niels Bourgonje | 0:10:00

GERMAN PREMIER

While on vacation with his girlfriend, Gijs receives a phone call from his mother, that reveals her troubled mental state and their complex relationship.



**ROOSTER**

*Pivac*

Bosnien-Herzegowina, 2017 | R: Sabrina Begovic-Coric | 0:15:00

**BERLIN PREMIER**

It is International Women's Day. An?a, a young village housewife, has finally built up the courage to go to police. A victim of family violence, she doesn't want to report her husband for abuse. Instead, she asks inspector Perkov just to talk to him. Perkov agrees to help her, but only if she signs the report. Will she be able to take that one additional step?



**THE OCARINA**

*La Ocarina*

Costa Rica, France, 2017 | R: Maria Inés Pijuan | 0:12:00

**GERMAN PREMIER**

A tribute to indigenous wisdom and a contrast to our modern life, in which we often leave out the essential things. A little girl runs away from her dysfunctional family and meets an indigenous woman who sells ocarinas.



**CAROLINE**

USA, 2018 | R: Logan George, Celine Held | 0:12:00

**GERMAN PREMIER**

In the middle of a hot Texas summer, plans for a babysitter fall through and six-year-old Caroline is left in charge of her two younger siblings.



**BLOOD**

*Blod*

Norway, 2018 | R: Ingrid Stenersen | 0:06:00

**GERMAN PREMIER**

A public toilet. A pool of blood on the floor. How do different people react?



**WOULD YOU LOOK AT HER**

*Vidi ja ti nea*

Macedonia, 2017 | R: Goran Stolevski | 0:18:29

**BERLIN PREMIER**

A hard-headed tomboy spots the unlikely solution to all her problems in an all-male religious ritual.



**ARIA**

*Apia*

France, Greece, 2017 | R: Myrsini Aristidou | 0:13:33

Athens. 17-year-old Aria, who is working at Jimmy's local kebab place is waiting for a driving lesson with her father. When he finally arrives, it is not to go for a drive; on the contrary, he confides her the care of a young Chinese immigrant who speaks neither Greek nor English.



**BLACK FRIDAY**

Quebec, 2017 | R: Stéphane Moukarzel | 0:18:00

**GERMAN PREMIER**

A young woman returns to the store where her father worked on Black Friday. In his wanderings, past and present intertwine and give us the tragic chronicle of a crazy day.



### SHOOTING CROWS

*Krähen schiessen*

Switzerland, 2018 | R: Christine Hürzeler | 0:20:00

BERLIN PREMIER

A park in the fog. Crows flap and caw in the sky. A homeless man sleeps between the trees. A woman disappears. Now and then a crow is shot: as a deterrent. The crows rally after every shot. The police gather evidence. Reality and imagination become increasingly blurred. Fine cracks pervade everyday perceptions. Gradually we begin to suspect a new and unsettling reality behind the tangible world.



### A YOUNG GIRL

*Een jong meisje*

Belgium, 2018 | R: Jeannice Adriaansens | 0:17:00

GERMAN PREMIER

A grieving elderly and rather confused farmer is slowly losing touch with reality. After the sudden death of her husband she has to face numerous challenges in her daily life. Also there is financial turmoil and the upcoming auction of her farm. Can her son Geert save both his mother and the farm?



### PUBLIC DOMAIN

Canada, 2018 | R: Jason Britski | 0:04:34

BERLIN PREMIER

«Public Domain» is a found footage project made from public domain archival material that is an exploration, and a reaction to the turbulent times we find ourselves in.



### MAY DAY

Belgium, 2017 | R: Olivier Magis, Fedril de Beu | 0:22:00

In Thierry's living room, people have gathered. None of them know each other but they are all there to fulfil the same dream. They want to find a job. But we're in Brussels - nothing goes as planned.



### ONLY WHAT YOU NEED TO KNOW ABOUT ME

*Apenas o que você precisa saber sobre mim*

Brazil, 2017 | R: Maria Augusta Vilalba Nunes | 0:15:00

BERLIN PREMIER

The teenagers Laura and Fábio meet in a skate park and their friendship soon turns into something more. But one day Laura disappears without saying anything.



### REVOLT

*Taghi*

Iran, 2018 | R: Koorosh Asgar | 0:16:00

A boatwoman who makes a living with carrying passengers encounters a prostitute who travels sometimes with her. She asks the boatwoman to take her somewhere around the marsh. The prostitute asks her to have an eye on her in case she gets delayed. After a few minutes, she hears the sound of something breaking and enters the conflict between the prostitute and her customer to support her. This happening leads to closeness between these two women. When the boatwoman comes back home and sees her husband carousing with his friend, she decides to abandon the home forever.



**CAVALCADE**

**Belgium, 2018 | R: Gaetan Saint-Remy | 0:25:00**  
**BERLIN PREMIER**

A post-apocalyptic narrative, based on the poetry of Vincent Tholomé and Maja Jantar, where words and sounds form an exploded narrative of images, incantations, breaths and currents that interact to create a volatile story.



**EVERY. SINGLE ONE (KARUNA)**

**USA, 2019 | R: Cherie Sampson | 0:05:43**

One of the nine emotions (navarasas) described in the ancient Indian text on drama, the *Natyashastra*, *karuna* is the *rasa* of anguish and despair. This experimental short film depicts the first 72 hours after a breast cancer diagnosis through a tense montage of sound juxtaposed with close-ups of gestural expression and contrasting images of the natural world. The layered soundscape is comprised of phone calls and conversations with family, medical practitioners and insurance representatives documented by the filmmaker while navigating the overwhelming information and communications in the days immediately following the life-changing news. The imagery alternates between restless and beatific, the latter offering momentary glimpses of calm (*shanta rasa*) at the center of chaos.



**AXOLOTL**

**Belgium, 2018 | R: Oliver Smolders 0:25:00**  
**GERMAN PREMIER**

A man accept a janitor's job in an old building and, locked in his room, undertakes a strange work of mourning. He discovers that, behind the walls, a system of secret corridors makes it possible to observe the tenants. But is it really the tenants he spies on ?



**THE ORPHAN**

*O orfao*

**Brazil, 2018 | R: Carolina Markowicz | 0:15:00**  
**GERMAN PREMIER**

The story of Jonathas, an orphan who has been adopted and then "returned" due to his effeminate mannerisms. Based on true events.

**OUT OF COMPETITION**



**VIRA CHUDNENKO**

**Portugal, 2017 | R: Ines Oliveira | 0:31:00**  
**GERMAN PREMIER**

"The body was... unrecognisable. I didn't see the head, I didn't see the arm, I didn't see legs... I only saw the body wrapped in dirt." Based upon a fait-divers that stunned the country: four Rottweiler dogs at large mauled a woman to death



### THE ATOMIC SOLDIER

USA, Netherlands, 2018 | R: Morgan Knibbe | 0:23:00  
GERMAN PREMIERE

During research for his first feature film, Morgan Knibbe collected disturbing testimony from the few surviving witnesses of the American nuclear tests of the 1950s. This resulted in a moving documentary concerning the soldiers present at ground zero.



### ASYLUM

Netherlands, 2017 | R: Jaap van Heusden | 00:22:40  
INTERNATIONAL PREMIERE

«I wake up at three o'clock at night. I open the window, I step on to the window sill. Everything looks white. It's February. I must break my neck. I must.» A voice in David Brown's head left him with an ultimatum: kill his brother or jump from the fourth floor. David chose to plummet and, consequently, spends his life between countless psychiatric facilities. From an ultra-subjective perspective, Asylum depicts David's hospitalisation and his attempts to climb out of his depression, with him using his musicality and enduring humor.



### DUST

Polen, 2017 | R: Jakub Radej | 0:25:00

Dust is a study of the way that every human body must go through from the moment of death to the funeral. In Jakub Radej's film, the consecutive stages of the way (mortuary, morgue, cemetery) are juxtaposed with a bureaucratic approach to the property of the deceased. A detached account of the fate of material objects that belonged to the deceased is presented in an open form, which may also include a question about the meaning of life and a reflection on the loneliness of people who have no one to bid them farewell.



### EMMA

Israel, 2019 | R: Noa Maiman | 0:15:40  
WORLD PREMIERE

«Emma» portrays the simplicity and banality of death, and the immense emptiness the people left behind experience when facing death of their close ones. For fifteen years with no partner or children, Emma is the closest creature to Noa. When Emma develops dementia and becomes blind, Noa is struggling to let her go. Tomer, her newish partner, encourages Noa that it's time. While feeding her compulsively, like many of us do with the people who are facing death, Noa reminisces her grandmother's last days. Finally, the Veterinarian is called to put Emma to rest at home. A while later Noa and Tomer spread Emma's ashes in a plant where she lived and died celebrating one more beautiful sunset just for her (or not).



### DOCTOR CO

Netherlands, 2017 | R: Lysander Wiering | 0:24:00  
GERMAN PREMIERE

Eighty-year old Doctor Co cycles all over Amsterdam to visit refugees in run-down garages and empty buildings. They stay here illegally and aren't eligible for professional medical care. Doctor Co tends to them and listens to their stories. They live in wretched circumstances; alcohol abuse and conflicts among themselves are regular occurrences. What motivates the old doctor to stick up for them unconditionally?



**A LIFE FROM DEATH**

**Sweden, 2017 | R: Elämä Kuolemasta | 0:20:00**  
**BERLIN PREMIERE**

Sound seeps away from the piano, breath from life, focus from the film. A mimesis of dying, stylised, but tangible. Death from the perspective of the attending carers: changing the sheets, holding back tears, having a coffee break, holding fading hands, lighting candles. And once more: changing the sheets, holding back tears, the coffee ... life cycles.



**COMBAT OBSCURA**

**USA, 2018 | R: Miles Lagoze | 1:08:00**  
**GERMAN PREMIER**

You've seen war documentaries from civilian journalists, reporters, and independent filmmakers. Now, for the first time, is a look at war from inside the military, filmed exclusively by Marine combat cameramen. For years, Miles Lagoze served in Afghanistan as a Combat Camera, shooting footage and editing videos for Marine Corps recruiting purposes. In this devastating film, Lagoze assembles his own footage and that of his fellow combat cameramen into a never-before-seen look at the daily life of Marines from the ultimate insider's point of view. More than a mere compilation of violence, the edit ingeniously repurposes the original footage to reveal the intensity and paradoxes of war in an age of ubiquitous cameras, when all soldiers can record themselves with helmet-cams and cellphones. Combat Obscura revels in the chasm separating civilian from military life and questions the psychological toll war exacts on all that it touches.



### **TUNGRUS**

**India, 2017 | R: Rusti Chandna | 0:14:00**

A tragi-comical drama, whose protagonist is no other than a young cock, unfolds in a Mumbai apartment just like thousands of others. Grabbed by an eccentric patriarch to serve as a distraction for the family cat, the chick survived, grew up and now imposes his troublesome presence on everyone, tyrannising the entire household. From this unexpected situation, Rishi Chandna creates a hilarious urban fable, which implicitly reveals the life of an Indian middle-class family. Like in a group therapy exercise, everyone shares their point of view, through bold editing that is able to create suspense in a few shots. Will the feisty fowl end up in the pot? Can one escape one's condition and climb the social ladder, peck by peck? A study of human and animal mores in today's India lies behind the small domestic theatre of the absurd.



### **WHEN ARABS DANCED**

**Belgium, Egypt, France, Iran, Marocco, 2018 | R: Jawad Rhalib | 1:24:00**  
**BERLIN PREMIER**

A fundamentalist hates life. For him, it presents temptation, a moving away from God and a loss of time before the celestial paradise with its rivers flowing with milk of eternal taste, its streams of wine, its delights and its virgins. Life is the product of disobedience and this disobedience is the work of the artist. The fundamentalist resents the artist, who gives life to matter and leads pure souls away from paradise with sick ideas, a devilish drawing, a bewitching song or an evil dance... The artist is, therefore, the devil and in order to be able to kill him, the fundamentalist labels him the enemy of Allah. Formerly carefree, the Arab-Muslim world has now become the epicenter of a blind and often violent fundamentalism. Pressure from the fundamentalists overwhelms that of the moderates. The voice of reason struggles to be heard. In the face of this hopeless realization that is threatening our most basic freedoms, Jawad Rhalib questions Islamic Fascism...



**MON AMOUR, MON AMI**

**Italy, France, 2017 | R: Adriano Valerio | 0:16:00**  
**BERLIN PREMIERE**

Daniela and Fouad live in Gubbio, but they both come from by the sea: she's from Bari; he's from Casablanca. Their bodies have suffered hardship and alcoholism. They met by chance and a deep, healing friendship was born. Now that Fouad needs a permit to remain, marriage seems to be the easiest solution. But can you enter into a sham marriage with someone who really loves you?



**NOBODY KNOWS WHO I AM**

*Celui qui sait saura qui je suis*

**Belgium, 2017 | R: Sarah Moon Howe | 1:15:00**  
**GERMAN PREMIER**

What happens when a documentary director gets dangerously carried away in the whirlwind of staging her character? Between filmmaker and person filmed, who manipulates who?



**THE WAY**

**Federation Russia, 2017 | R: Olesya Shigina, Veronica Ponomarev | 1:27:00  
GERMAN PREMIERE**

The Trans-Siberian Railway, boundless Russia ... Two friends set off to find answers to simple and complicated questions talking to different people. They stay overnight with strangers and their families, visit monasteries, strike up conversations with fellow travelers on the train. What makes Russia tick? What are the main concerns of common people? How do dwellers of this huge country perceive its past and present? What or who will save Russia? What is the secret of the Russian soul? If you follow your heart and trust your hunches, you won't doubt the answer... It's a long way from Moscow to Russky Island... Will you ever hit a boundary? A large panorama of Russian People today, their hopes and fears, their disappointments and loves...



**ROOM N°1**

**Central African Republic, France, 2018 | R: Leila N'Deye Thiam | 0:29:00  
GERMAN PREMIER**

In Room no 1 of the traumatology department of Bangui's Hôpital communautaire, ten women are waiting to be released and finally go home to their families. Each one of them comes from a different set of experiences and all have suffered hardships. While they wait, they engage in numerous conversations, sharing their grief, their hopes, their projects but also jokes, laughter and good time. A film about contemporary Central African Republic.



**THE LAST ICE HUNTERS**

**Slovenia, 2017 | R: Jure Breceljnik, Rozle Bregar | 1:12:00  
GERMAN PREMIER**

The movie The Last Ice Hunters tells a story of the present generation of hunters in the Inuit community of Eastern Greenland, the final chapter in their 4000-year-old history. A film about the destruction of a sustainable live form and the painful consequences of civilisation loosing its roots.



## THE TIME OF THE FOREST

*Le temps des forêts*

France, 2018 | R: François-Xavier Drouet | 1:43:00

BERLIN PREMIERE

A tree is a tree is a forest. And a forest is nature. A walk in the woods is the epitome of recreation and contemplation for most people. But in his film *Le Temps des Forêts*, François-Xavier Drouet tells a different forest story. One of tree deserts, monoculture, pesticides and other poisons, production, profitability, and social injustice. The director takes us on a trip to central France, the west coast, Burgundy and the Vosges mountains. He starts out on the Millevaches high plateau in Limousin. This plateau is a 70% afforested region. However, this forest is a green desert - a mere cultivation area for the wood industry. Douglas firs rise in disciplined rows hectare after hectare.

Monoculture instead of biodiversity prevails: the forest is only there to be harvested. Giant machines that look like metal monsters fell the fir trees every few minutes, hectares of surfaces are cleared, rivers and streams devastated and poisoned. The destroyed wasteland finally receives the next generation of Douglas firs. Pesticides will help them grow faster in the soil, which is worn out by the monoculture. In his film, François-Xavier Drouet allows many people to express their views, people who work in and with the forest. People who benefit from the forest. But also people who prefer to cultivate their forests in a sustainable way. A forester describes the constantly worsening working conditions that are tightened by the "Office national des forêts" (ONF) in favour of profit and profitability. He talks about the countless suicides of forestry workers who cracked because of inhuman conditions.

Finally, the film accompanies many forestry workers to a demonstration in front of the ONF headquarters. This is when it becomes clear that the French forest and wood business has taken on proportions that go far beyond anything imaginable. Images of huge deforested areas, nightmarishly huge machines felling tree trunks like matchsticks and building them up into huge piles, images of a sawmill factory that processes as much wood in a day as a small family sawmill in a year... These pictures are not from faraway Canada or China, they are from our neighbouring country, France. This film is a discovery because it tells a story about the forest we have not yet heard and seen.



## OUR SONG TO WAR

Belgium, Colombia, 2018 | R: Juanita Onzaga | 0:15:00

An unusual commemoration called "novenario" – a nine-day prayer in honour of the dead. But actually it's about souls, water spirits, crocodile people and ghosts living on the sites of massacres and haunting people. Today's children have long forgotten which grave belongs to their family. Memories of the dead civilians in Bojayá, Colombia, killed in a skirmish between FARC rebels and paramilitary forces in May 2002.



## ALL INCLUSIVE

Switzerland, 2018 | R: Corina Schwingruber Ilic | 0:10:00

BERLIN PREMIER

In times of terror and blue algae, cruises have replaced the holiday resorts in Antalya and the Costa Brava as the perfect travel destination for package tourists. The ships move across the global seas like floating cities and the never-ending spectacle aboard makes shore excursions almost redundant. Once you're immersed in the structure of forced pleasures you can have ceaseless fun with aerobics, dancing competitions and captain's dinners. At least while your money holds out. / In Zeiten von Terror und Blaualgen haben Kreuzfahrten die Urlaubsresorts in Antalya und an der Costa Brava als perfektes Reiseziel für Pauschaltouristen abgelöst. Wie schwimmende Städte bewegen sich die Schiffe durch die Weltmeere, und das nie enden wollende Spektakel an Bord macht Landgänge fast überflüssig. Wer einmal in die Struktur des forcierten Vergnügens eingetaucht ist, kann sich mit Aerobic, Tanzwettbewerb und Captain's Dinner amüsieren, ohne Luft zu holen. Zumindest, wenn das Geld reicht.



## SRBENKA

Croatia, 2018 | R: Slijepcevic Nebojsa | 1:12:00

BERLIN PREMIER

During the winter of 1991, Croatia defended itself against the military aggression of neighbouring Serbia. Among the innocent victims of this conflict was Aleksandra Zec, a teenager of Serbian origin, who was hatefully lynched in Zagreb. A generation later, while in Croatian schools, Serbian pupils continue to be taken for the "enemies" of yesterday, Oliver Frljic adapts "the Zec affair" at the theatre, with Nina, a Serbian, born in 2001, in the title role. In front of Nebojša Slijepcevic's camera, the troupe's rehearsals turn into collective psychotherapy, interspersed by shots of an empty stage haunted by personal accounts that build up in voiceover. Through skilful metatheatre that involves both the troupe's acting and sense of self as they work on their own memories, distanced by the theatrical device, *Srbenka* delineates a public space likely to break the cycle of vengeance. Slijepcevic's film also constitutes a powerful reflection on one of the possible functions of art: to dry out, metre by metre, the cesspool of hatred fed by the entrepreneurs of ethnic cleansing who continue to act today.



**BELGRAD IS BLUE LIKE AN ORANGE**  
Serbien, 2018 | R: Antonin Blanc | 0:09:50  
BERLIN PREMIER

A man is driving through Belgrade, from reminiscences of his past he will end up envisioning the future.



**FORGIVE ME**  
Kosovo, 2018 | R: Besim Ugmajli | 0:14:00  
BERLIN PREMIER

Bujar, a youngster, is manipulated by a kosovar Imam in joining terrorist groups fighting in Syria. He secretly joins the war and then asks his older brother Agron to send Bujar's wife Mimoza to Syria too. Agron horrified by his brother's actions con



**OSTAJEM - I'M STAYING**  
*Ostajem - Ich bleibe hier*  
Germany and Bosnien-Herzegovina, 2017 | R: Maja Bahtijarevic and Johanna Janssen |  
0:27:00  
BERLIN PREMIER

Maja Bahtijarević fled war in Bosnia-Herzegovina with her parents in 1992 when she was six years old. As a grown up she realises that everyone who stayed tries to leave - hoping for a better life abroad. She travels back and meets Stefan, Jelena and Pedja: Three who chose to stay, searching for perspectives.



**MOUTH OF TRUTH**  
*Nitko nije savrsen*  
Croatia, 2017 | R: Barbara Vekaric | 0:18:00  
GERMAN PREMIER

Stefani has asymmetrical breasts, which becomes a difficult secret to conceal when her high school goes on a trip. Stefani navigates her sexual anxiety amid increasing pressures from her friends and the boy she likes, but when someone discovers the padding in her bra, Stefani takes drastic action to subdue the growing rumors about her.



**CHERRIES**  
*Tresnje*  
Croatia, 2017 | R: Dubravka Turic | 00:29:30  
BERLIN PREMIER

Family tensions are slowly eroding what should have been a carefree summer for 10-year old Jakov. Shielded by the innocence of a child, Jakov does not understand the cause of the troubles, but can sense a profound injustice in the actions of the grown ups. A series of events ending in tragedy will incite his emotional revolt, but also his feelings of guilt.



### NIMMERMEHR

*Drear*

Denmark, Germany, 2017 | R: Nils Helling | 0:20:00

GERMAN PREMIER

When Leah learns that her Dad fell seriously ill, she escapes into her own world. Soon the 12 year old girl must witness her sanctuary revealing itself as a dim and gloomy place where something sinister is hiding in the darkness.

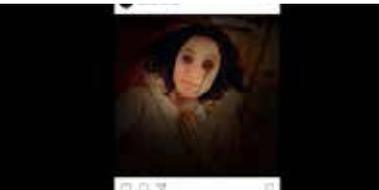


### 82 SQUARE METERS

Germany, 2018 | R: Dominik Hafenmaier, Elena Schilling | 0:30:00

WORLD PREMIER

Three rooms, 82 square meters, a bright yet old apartment in East Stuttgart. The broker Lúcia Delgado dos Santos would like to take a closer look at the three applicant parties: The divorced young Karl Zumbrock and his son Linus are looking for a new home where the father can also pursue his new coaching business. The young couple Fiona and Marie have already been looking for a long time too and suspect discrimination as a reason for all previous cancellations. And the single Hilde is looking for more space to spend her illness-related early retirement under better conditions. We accompanied these people during the visit of this apartment. Who will be able to convince the broker?



### FOLLOWER

Germany, 2018 | R: Jonathan Behr | 0:10:00

GERMAN PREMIER

Clara only wants to spend a casual evening as a babysitter for a rich family in their house, when she suddenly has a new follower for her Instagram account. But this one is different - and not easy to shake off...



### POSITION REPORTS

Germany, 2017 | R: Rainer Komers | 0:30:00

BERLIN PREMIER

A whistling fence, tamed landscape: people, couples, animals, plants, machines, moving and waiting. Water, fire, earth, wind, the stars. A white dog bites hard straw, the white machine eats soft chalk. Pilots coming and going, a screaming roller coaster, fugue by Bach, fingers writing into the water: «We are alone.» «Kursmeldungen - Position Reports» is an essayistic journey through close-to-nature coastlines and places, which are shaped by both closeness to the earth and cosmopolitanism, and their response to a world moved by antagonistic tempos. Northern Germany's coastal landscapes juxtapose industrial and urban aesthetics in relation to man and nature in this expansive, cinematic film. Position Reports conveys, in a very sensory way, just how differently »time« is lived and experienced across all forms of life.



**WERE THERE IS DARKNESS**

**USA, 2018 | R: Sean Bloomfield, Cimela Kidonakis | 1:39:00**  
**GERMAN PREMIER**

Fr. Rene Robert devoted his life to helping the less fortunate in and around the tight-knit community of St. Augustine, Florida. But, in 2016, he was kidnapped and murdered by 28-year-old Steven Murray—an ex-felon he had been trying to help. Just as prosecutors began seeking a death sentence for Murray, Fr. Rene's friends discovered a document he had signed 20 years earlier which stated, in part, "Should I die as a result of a violent crime, I request that the person responsible for my killing not be subject to the death penalty, no matter how heinous their crime." Although prosecutors dismissed the document as having no legal standing, the discovery ignited a grassroots movement led by residents of St. Augustine who wanted the courts to accept Fr. Rene's wishes and spare his killer's life.