

**Always
Somewhere
Else**



**The Cinema of
Angela Schanelec
in Dialogue**

**Film Retrospective
13 – 25 September 2018**

**GOETHE
INSTITUT**

Sprache. Kultur. Deutschland.

Always Somewhere Else

The Cinema of Angela Schanelec in Dialogue



Afternoon

A certain feeling pervades the films of Angela Schanelec. It is a feeling that hovers somewhere between images, connected to a life somewhat familiar, yet that does not elicit our identification. It is a feeling connected to longing without romance; connected to being a woman, yet not inaccessible to men; a feeling that oscillates

between desire and alienation. For lack of a better word, one could call it a feeling of always being somewhere else.

In her *Passing Summer*, a young photographer says that photographs help us see what lives in hiding. Schanelec's cinema consists of many such photographs, 24 times a second, but what makes her

films so special, and brings them into such fruitful dialogue with the other films presented as part of this retrospective, is the intensity with which those images look back at us, helping us see what is hidden in ourselves.

Considered part of the so-called Berlin School that emerged in the 1990s, with colleagues such as Christian Petzold and teachers like Harun Farocki, Schanelec (b. 1962) has subtly but surely confronted neoliberal life in contemporary Europe. However, in their unique and resolute avoidance of classical narration, her films differ significantly from those of her German contemporaries.

In eight features to date, Schanelec observes little episodic movements, daily routines and the pressures of time passing. She poses deep questions about what it means to care for a child or fall in love. Schanelec's unusual approach to these topics focuses on silences instead of sounds. Instead of pursuing appearances, she looks intently at the fleeting and disappearing, and so protects her protagonists from over-exposing their emotions. Often, we come to know a group of people through the gift of spending time with them, not unlike the family in *Afternoon*, for example, that shares a few hours with friends at a lake house. In *Orly*, we accompany various people waiting at the eponymous airport in Paris. American filmmaker Thom Andersen has labelled this kind of dramaturgy 'hanging-out-films.' But the films are not as light or casual as the label would suggest.

Schanelec's is a cinema of open wounds, those of individual experiences and relationships as well as societal ones. The protagonists go through intimate

difficulties and doubts. In *The Dreamed Path*, many such wounds exist, as do the desperate attempts to heal them. And yet, the only one who knows how wounds are healed is a young girl in a swimming pool. Using her spittle, she licks the wounded knee of a disabled boy. This makes for a rare moment of bodies touching in Schanelec's cinema. Her protagonists tend to hesitate before touching and express themselves in surrogate activities such as dancing and writing. The filmmaker devotes a great deal of time and attention to those moments of seeming suspension. Her focus on what lies in-between or in hiding opens up the possibility of finding exceptional truths in the commonplace.

Led by her early experiences as a theatre actress, Schanelec searches for a kind of storytelling possible only in cinema. Ultimately, in Schanelec's cinema, it's all about the beauty of a gesture and the workings of movement, whether in one of her many dance scenes or during a walk.

This kind of work demands a way of seeing and observing that is unique in German cinema, a uniqueness we invite you to discover throughout the eight programmes of this first major UK retrospective of Angela Schanelec. Each of her films has been paired with a film by another director, including Chantal Akerman, Edward Yang, Joanna Hogg, and Claire Denis, to spark a dialogue between films, our own dialogue with them, and with Schanelec, who will join us in person for two of the programmes.

Always Somewhere Else – The Cinema of Angela Schanelec in Dialogue is curated by Patrick Holzapfel and organised by the Goethe-Institut London. With special thanks to the Deutsche Kinemathek – Museum of Film and Television Berlin.

Programme Details

Thursday, 13 Sep, 7pm

Humphrey Jennings: Spare Time

The structure of Humphrey Jennings' first truly free film is a small miracle of poetry. He films in three cities, each the location of a different industry: steel, cotton, and coal. He portrays the leisure activities of the English working class during the prewar period in all three cities. The propagandistic tendency in the film, made as a GPO Film Unit production, is undercut by a sustained sadness, reminding us of the fact that spare time is the time left after many hard hours of work.

UK 1939, b/w, 35mm, 15 min, English.
Directed by Humphrey Jennings.



Spare Time

Angela Schanelec: Afternoon (Nachmittag)

Based on Anton Chekhov's play 'The Seagull', *Afternoon* tells the story of a quest for belonging. The location is a beautiful house on a lake near Berlin, where, in the gentle summer heat, relationships languish, convulse, and dissolve. A sense of loss prevails, and finds its counterpart. Will this counterpart be recognized, understood, or misjudged? Austerely, precisely, a fragile vulnerability unfolds, slipping by as casually as a cooling breeze, yet determining lives. Rarely has a film seethed with so much tenderness.

Germany 2007, colour, 35mm, 97 min, German with English subtitles. Directed by Angela Schanelec. With Jirkah Zett, Miriam Horwitz, Angela Schanelec, Fritz Schediwy, Mark Waschke, Agnes Schanelec, Katharina Linder.

**Followed by a conversation between
the season curator Patrick Holzapfel
and Angela Schanelec.**



Afternoon

Friday, 14 Sep, 7pm

Matt Porterfield: Take What You Can Carry

Fragments of a young woman's life: passing through Berlin, drifting without moving, living in between spaces and places. She is hesitant in her relationship and doesn't seem to belong anywhere. It seems only natural that Angela Schanelec would play a small part in this short, as her work is a clear reference point. Like all of Porterfield's work, this film has great musicality, not only when it comes to actual music but also in terms of dialogue and editing. A monotonous peacefulness reigns while melodies of desire, nostalgia and violence simmer beneath the surface.

USA/Germany 2015, colour, DCP, 30 min, English with very little French and German. Directed by Matt Porterfield. With Hannah Gross, Jean-Christophe Folly, Angela Schanelec, Mat Hand, Tina Pfurr, Sharon Smith, Laura Tonke, Bastian Trost, Simon Will, Sebastian Bark.

Angela Schanelec: I Stayed in Berlin Over the Summer (Ich bin den Sommer über in Berlin geblieben)

Schanelec's graduation film already reveals a fully developed cinematic language. It follows four relationships. One is that of a young author and a man who visits her. They try to get closer, but stick to brief touches and ping-pong dialogues. Another is a couple that either lives across the street or else in the author's imagination. Then there is a young woman who looks into people's windows from the street.



Take What You Can Carry

Finally, the author meets the man of the potentially fictional couple. He is a book publisher and tells her why her story is not good enough.

Germany 1994, colour, 35mm, 49min, German with English subtitles. Directed by Angela Schanelec. With Tobias Lenel, Isabel Karajan, Wolfgang Michael, Angela Schanelec.

The screening will be followed by a conversation between Angela Schanelec and Laura Staab, a PhD candidate in Film Studies at King's College London, and critic for specialist publications such as *Another Gaze* and *Sight & Sound*.

Saturday, 15 Sep, 4.30pm

Angela Schanelec: The Dreamed Path (Der Traumhafte Weg)

A ceaseless happening, allowing only for the characters' averted, sinking gazes. In this film the camera pulsates, leaving us face-to-face with our own helplessness. The story is late to take form in the present moment. It takes place in time suspended, revolving around two relationships that brush against each other along with everything else in the film: not through narrative but as spatial relations and gazes. Schanelec is after a similar form of innocence as Robert Bresson, eluding the pseudo-naturalism of theatrical representation to arrive at the luminosity of pure presence.

Germany 2016, colour, DCP, 86min, English, German with English subtitles. Directed by Angela Schanelec. With Miriam Jakob, Thorbjörn Björnsson, Maren Eggert, Phil Hayes, Anaia Zapp.



The Dreamed Path

Helena Wittman: Drift

Helena Wittmann's debut is an encounter with different states of the sea, signalling the desire and loneliness of two women. The film passes through different phases, comparable to the rise and fall of the tides. A joint search is followed by a lonely one, then a return and a reemergence. Images are constantly ripped from and sucked back into the whole, calling out for the tides with a whisper. At times hardly perceptible, they are caught between wisps of light bouncing off the dark sea and the blinding white of the bed sheets the morning after. All life takes on the form of the sea, joining in its dance.

Germany 2017, colour, DCP, 97 min, German with English subtitles. Directed by Helena Wittmann. With Theresa George, Josefina Gill.

Presented in association with Lost Futures @lost_futures



Drift



Passages

Tuesday, 18 Sep, 7pm

Lisl Ponger: Passages (Passagen)

Why do we make a journey? Lisl Ponger's found footage film offers a range of answers. It could be a sudden appetite for travelling, postcolonial privilege or even an unavoidable necessity. Lost in mesmerising images from travel films, we listen to the reports of travellers and refugees. Who tells these stories? Who films those journeys? A daughter asks her father on the run: 'Where are we

going?' The father replies: 'We're going somewhere where it's safe.' Another woman meticulously describes each stage of her cruise on the Danube. Somewhere in between is where each journey begins.

Austria 1996, colour, 35mm, 12 min, German with English subtitles. Directed by Lisl Ponger.

Angela Schanelec: Orly

In Paris Orly Airport, an exemplary non-place, Schanelec finds a perfect setting for her episodic structures. Numerous characters in transit briefly cross paths. Possibilities arise briefly before the journey continues. People meet, argue, connect. Something between them awaits revelation. With everyone on the move, it feels like everything could vanish at any moment. Yet as long as they are waiting, the filmmaker can highlight certain individuals and their conflicts before they vanish into the monotonous flow of people passing through.

Germany 2010, colour, 35mm, 84 min, French, German with English subtitles. Directed by Angela Schanelec. With Josse de Pauw, Bruno Todeschini, Natacha Régnier, Mireille Perrier, Maren Eggert, Emile Berling, Lina Phyllis Falkner.



Orly



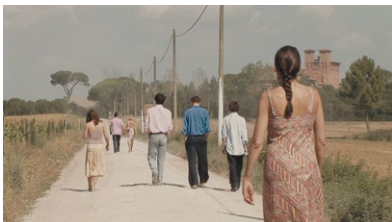
Marseille

Thursday, 20 Sep, 6.45pm

Joanna Hogg: Unrelated

Fleeing the humdrum of married life and her own low spirits, Anna follows an invitation to stay with posh British friends in a beautiful Tuscan villa. But amidst bourgeois superficialities and a hopeless flirt under the Italian sun, captured in long takes, Anna starts to realize that she cannot escape herself and her role as a middle-aged woman in this thwarted summer.

UK 2007, colour, 35mm, 100min, English. Directed by Joanna Hogg. With Kathryn Worth, Tom Hiddleston, Mary Roscoe, David Rintoul, Emma Hiddleston, Henry Lloyd-Hughes, Harry Kershaw, Michael Hadley.



Unrelated

Angela Schanelec: Marseille

Arriving to a foreign place, we often bring an idea of what might happen there with us. But as a rule, it is the place that happens to us and our expectations are frustrated. *Marseille* deals with such a disappointment. Photographer Sophie is lost in the French city, home to so many dreams known from literature and cinema. But instead of discovering a magical South, Sophie encounters a normality that is unconcerned with her. It is only when she returns to Berlin that Marseille begins to live in her again.

Germany 2004, colour, 35mm, 95min, French, German with English subtitles. Directed by Angela Schanelec. With Maren Eggert, Emily Atef, Alexis Loret, Marie – Lou Sellem, Louis Schanelec, Devid Striesow, Wolfgang Michael, Friederike Kammer, Juergen Gosch, Christian Mazzuchini.

Friday, 21 Sep, 6.30pm

Surprise Film

The first film in this programme is a surprise film by Angela Schanelec in which an elusive protagonist is crisscrossing between countries in search of herself.



35 Shots of Rum

Claire Denis: 35 Shots of Rum (35 rhums)

A film like a slow dance into the night, this melancholy portrait of a multicultural circle of friends and lovers is Claire Denis' tribute to Ozu Yasujirō. At its core, the film deals with the impending separation of a widower and his daughter, both on the threshold of a new life. Emotions are expressed through gazes and dances while the characters' sad silences create a mutual understanding among them. A rare case of a film in which one gets to really know a group of people and is granted the gift of spending precious time with them.

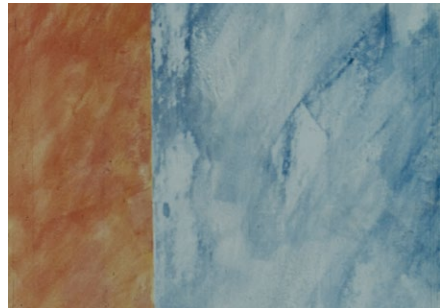
France/Germany 2008, colour, 35mm, 100min, French with English subtitles. Directed by Claire Denis. With Alex Descas, Mati Diop, Nicole Dogue, Gregoire Colin, Ingrid Caven.

Monday, 24 Sep, 7pm

Angela Schanelec: Lovely Yellow Colour (Schöne Gelbe Farbe)

Made during Schanelec's student days at the German Film and Television Academy Berlin, this experimental short shows an empty flat while we listen to actions and emotions that are supposed to have taken place in it. The story of feeling ill at ease with a roommate was written by Schanelec and shot in tender 16mm, sparking off a fascinating dialogue between image and sound as well as past and present. The film captures traces and ghosts until suddenly merging with the present and the eponymous colour yellow.

Germany 1991, colour, 16mm, 5min, German with English subtitles. Directed by Angela Schanelec.



Lovely Yellow Colour



News From Home

Chantal Akerman: News From Home

One of the most exigent cinematic documents of loneliness, this meeting of letters and images shows 1970s New York as rarely seen before. The letters Akerman reads out were written by her mother. They act as distant voices from Brussels while images of New York tell of an unending feeling of foreignness. This is one of Akerman's many 'no home movies'. Constantly looking through the eyes of a foreigner provokes a deeply moving emptiness. Though sound and image are autonomous, each word deforms what we see, and each look transforms what we hear.

France/Belgium 1977, colour, DCP (16 mm), 88 min.
In English. Directed by Chantal Akerman.

Tuesday, 25 Sep, 6.45pm

Angela Schanelec: Passing Summer (Mein Langsames Leben)

Schanelec's fourth feature asks the following question: Should I stay or should I go? One could, one would have, one wanted to – and while thinking it all through, one ends up living an isolated life; almost out of focus, fading into the bourgeois everything-and-nothing flair of Berlin. While a friend goes to Rome for half a year Valerie stays in Berlin. The film stays with her. Each scene could be the start of a romance, of a relationship charged with strong emotions. But in Schanelec's

work, big feelings remain a mere possibility, revealing themselves in what might be lost in and outside the cinema.

Germany 2000, colour, 35mm, 85min, German with English subtitles. Directed by Angela Schanelec. With Ursina Lardi, Andreas Patton, Anne Tismer, Wolfgang Michael, Sophie Aigner, Clara Enge, Nina Weniger, Devid Striesow, Angela Schanelec, Rüdiger Vogler.



Passing Summer

Edward Yang: The Terrorizers (Kong bu fen zi)

The experience of a city as worn-out emotion: in the mid-1980s, Edward Yang, trailblazer of the New Taiwanese Cinema, is at the peak of his craft. His cinema reflects an aesthetic and political liberation of a country searching for its own identity in the wake of a brutal history. In the fashion of an unfinished portmanteau film, Yang shows a number of different incidents in Taipei. Many of the episodes revolve around guilt and violence. From the very beginning, images and stories connect through the associative, petrified dynamics of an invisible sickness and alienation. Police sirens ring out. People lie motionless in the street. Yet, there is no hysteria; just a cut to another daily routine.

Taiwan 1986, colour, DCP (35mm), 109min, Mandarin, Taiwanese with English subtitles. Directed by Edward Yang. With Cora Miao, Li-chun Lee, Shih-jye Jin, An Wang, Ming Liu, An-shun Yu, Bao-ming Gu, Shao-chun Ma, Chia-ching Huang.



The Terrorizers

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Angela Schanelec: Afternoon

Followed by Conversation

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Matt Porterfield:

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Tickets

Programmes with one short and one full length feature on 13, 14, 18 & 24 September: £3
Programmes with two full length features on 15, 20, 21, & 25 September: £5

All screenings are free for Goethe-Institut language students and library members.
Please note that double bills are conceived as one programme. If you can only come to the second film, please check our website for its approximate start time.

With special thanks to

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Title image: Angela Schanelec, *Lovely Yellow Colour*

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