



# VIRTUAL REALITIES FILM WEEK



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Eine Woche lang präsentiert die "Virtual Realities Film Week" im Kino Central in Mitte Filme, die normative Vorstellungen rund um das Thema Identität hinterfragen. Die gezeigten Produktionen formulieren dabei verschiedene Haltungen zu Themen wie Liebe, Gender, Partnerschaft, Sexualität und Jugend.

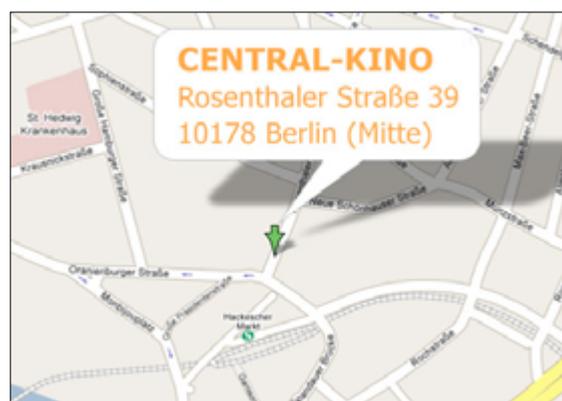
Das Programm resultiert aus den Bemühungen der Künstlerin und Kuratorin Christa Joo Hyun D'Angelo, eine Präsentationsplattform für Film- und Videoarbeiten zu schaffen, die sich üblichen Erzählstrategien verweigern.

Mit insgesamt 11 Beiträgen von 11 Künstler\_innen und Filmemacher\_innen lässt die "Virtual Realities Film Week" tradierte Bezugsgrößen für die Definition von Identität hinter sich. Viele der gezeigten Arbeiten sind keinem spezifischen Genre zuzuordnen und machen sich einen Zugang zum Medium Film zu Eigen, der von den Konventionen des Mainstreamkinos abweicht.

Die Filme bedienen sich nicht nur ungewöhnlicher Produktionsmethoden. Sie beleuchten zudem menschliches Erleben, indem sie Narrative und Themen in den Mittelpunkt stellen, die in anderen Programmreihen und Kinos weitgehend unterrepräsentiert sind. In ihrem Film "Hans & Grete" beispielsweise widmet sich die Künstlerin Sue de Beer der Psychologie von Schulamokläufern im Kontext US-amerikanischer Jugendkultur. Anders als diese abstrakte und fiktionale Arbeit, erzählt der Theater- und Filmregisseur Marcus Lindeens in seinem Dokumentarfilm "Regretters" eine bewegende Geschichte über unerfüllte Erwartungen nach einer Geschlechtsumwandlung und über die Konsequenzen, die deren Verheimlichung nach sich zieht.

In einer Zeit, da neue und problemlos verfügbare Technologien dem Publikum hintergründigere Sehweisen ermöglichen, nimmt die Zahl kommerzieller, visuell hochgezüchteter und dementsprechend teurer Produktionen weiterhin zu. Die "Virtual Realities Film Week" will das Augenmerk wieder auf den Film als Kunstform und kreatives Medium richten, das geeignet ist, den Status Quo in Frage zu stellen.

<b>Tage</b>	<b>3. - 9. Dez 2012</b>
<b>Zeit</b>	<b>täglich ab 21.30</b>
<b>Adresse</b>	<b>Kino Central Rosenthaler Str. 39 10178 Berlin</b>
<b>Karten</b>	<b>Einfach €6,50 / Wochenkarte €40</b>
<b>Tel.</b>	<b>+49 30 28599973</b>



Für weitere Informationen und Fragen wenden Sie sich bitte an Christa Joo Hyun D'Angelo

**Tel.** +49 177 7055437  
**Email** christa8675@gmail.com

# VIRTUAL REALITIES FILM WEEK

Virtual Realities Film Week is proud to present the week long film event hosted at Kino Central in Berlin Mitte.

Seeking to challenge pre-existing norms and values around the idea of 'identity,' each of the featured films articulates a different perspective on issues from love and gender to relationships, sexuality and youth.

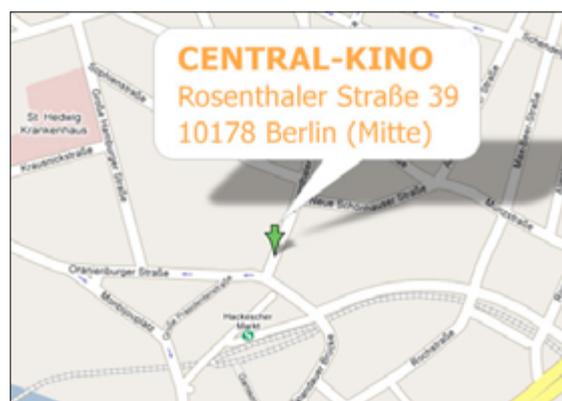
Curated by artist Christa Joo Hyun D'Angelo, the project is the result of efforts to establish a platform for film and video work with narratives outside those of normative cinema.

Consisting of 11 different films from 11 different artists and directors, the program reaches beyond our culture's traditional benchmarks for defining identity. Many of the films refuse to be limited to a specific genre or style, as their stories and approach to the medium of filmmaking deviates from the prevailing conventions of blockbuster entertainment.

The films not only go beyond standard methodologies of film making, they also focus on examining human experience through moving images, highlighting marginalized stories and concerns that remain under-represented among many film programs and cinemas. In "Hans & Grete," for example, artist Sue de Beer portrays the psychological lives of teenage American school shooters amid the context of American youth culture, paying close attention to the teenagers' emotional psyches. Unlike the abstract and fictional "Hans & Grete", theater and film director Marcus Lindeen's "Regretters" documents a touching story of unfulfilled expectation post sexual reassignment, as well as the consequences that result from the operation's secrecy.

As an array of new and available technologies make it possible for audiences to experience more profound ways of viewing cinema and moving images, the number of films focusing on commercial taste and budget soaring visual effects is growing. This project tries to shift the lens back towards film as an art-form -- and a creative medium for challenging the status quo.

<b>Date</b>	<b>Dec. 3 - 9th 2012</b>
<b>Time</b>	<b>Daily at 21.30</b>
<b>Address</b>	<b>Kino Central Rosenthaler Str. 39 10178 Berlin</b>
<b>Tickets</b>	<b>Single €6,50 / Week Pass €40</b>
<b>Tel.</b>	<b>+49 30 28599973</b>



For further information and questions please contact Christa Joo Hyun D'Angelo

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# VIRTUAL REALITIES FILM WEEK

## PROGRAM

Select films will be moderated with the Director of Programming Lucia Kajankova from the Mezipatra Film Festival Prague.

### MONDAY, December 3rd, 21:30

- short*      “**I Am Other (Candy & Me)**” a film by Conny Karlsson Lundgren & Andy Candy  
(following a Q & A with Conny Karlsson Lundgren and Andy Candy)
- feature*    “**Regretters**” directed by Marcus Lindeen  
(following a Q & A with Marcus Lindeen)

### TUESDAY, December 4th, 21:30

- feature*    “**OPEN**” directed by Jake Yuzna  
(following a Q & A with Jake Yuzna)

### WEDNESDAY, December 5th, 21:30

- medium length feature*    “**Hans & Grete**” directed by Sue de Beer
- medium length feature*    “**Black Sun**” directed by Sue de Beer  
(following a Q & A with Cast & Crew)

### THURSDAY, December 6th, 21:30

- short*      “**Untitled Film Stills**” directed by Sam Icklow
- feature*    “**Sisterhood**” directed by Marit Östberg  
(following a Q & A with Marit Östberg, Mad Kate, Pau Pappel and film editor Liz Rosenfeld)

### FRIDAY, December 7th, 21:30

- short*      “**The Saddest Boy in the World**” directed by Jamie Travis
- feature*    “**She Male Snails**” directed by Ester Martin Bergsmark  
(following a Q & A with Ester Martin Bergsmark & Eli Levén)

### SATURDAY, December 8th, 21:30

- feature*    “**Anna Pavlova lives in Berlin**” directed by Theo Solnik  
(following a Q & A with Theo Solnik)

### SUNDAY, December 9th, 21:30

- feature*    “**To Die Like a Man**” directed by João Pedro Rodrigues

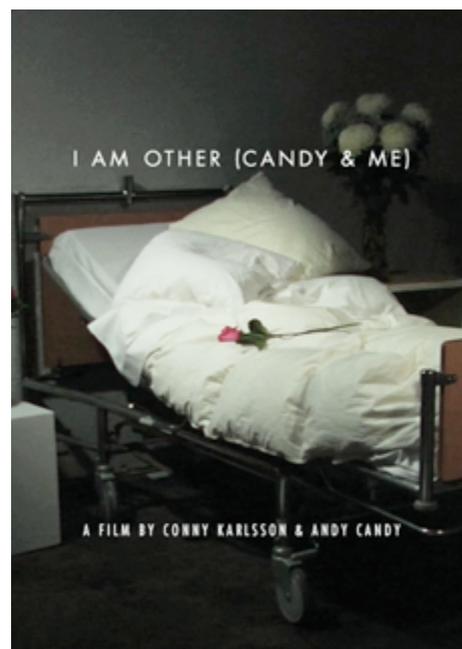
# VIRTUAL REALITIES FILM WEEK

**I AM OTHER (CANDY & ME)** - 11min, Swedish with English ST  
(Monday / Dec. 3rd / 21.30)

## SYNOPSIS

The work consisting of a movie and a series of photographs is a collaboration with and a portrait of the Swedish author and trans-activist Andy Candy. A manifesto (as a monologue) is created for the right to define yourself and we are exploring the political power in maintaining diversity as a source of strength. The manifesto is based on diary entries of transgendered actress Candy Darling, part of the Andy Warhol circuit, and Andy Candy's own medical journals. The work also paraphrases the photography of Peter Hujar, Candy Darling on her Deathbed (1974).

It has been shown at Athens Video Art Festival and Göteborg International Film Festival.



## ARTIST / DIRECTOR CONNY KARLSSON LUNDGREN

With the help of film, text and image the artist Conny Karlsson Lundgren explores the boundaries between language and social, political and intimate identity. In different staged situations he finds it intriguing to see how these positions change, such as using material with personal content presented in a way that is more politically charged. He examines this concern with people or movements that have an activist approach, usually in a sphere related to social functions, sexual topics, and a radical political agenda. By using an iconographic popular culture reference as a starting point his intention is to create a new perspective and meaning.

Karlsson Lundgren holds an MFA in Fine Arts from Valand Academy of Fine Arts. He is the recipient of IASPIS, The Swedish Art Grant Committee's International Programme for Visual Artists during 2013 and is currently preparing for an upcoming solo exhibition at Kalmar Museum of Art in Sweden. Karlsson Lundgren is currently based in Berlin and Stockholm.

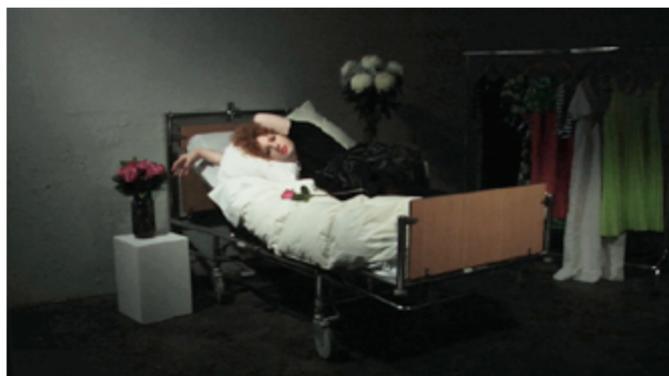
## SCRIPT / STARRING ANDY CANDY

Andy Candy is a Stockholm based trans-feminist activist and journalist. Andy has been published in different feminist and LGBT-media, and has worked with visual artists.

Among the recent works are:

"Waiting for queertopia", a chapter on transphobia in the anthology "Den moderna homofobin" edited by Eva Borgström and the article and installation: "The dress" for queer artmagazine Ful.

All of Andy Candy's work have in common is that they highlight and focus on trans-issues.



# VIRTUAL REALITIES FILM WEEK

**REGRETTERS** - 60min, Swedish with English ST  
(Monday / Dec. 3rd / 21.30)

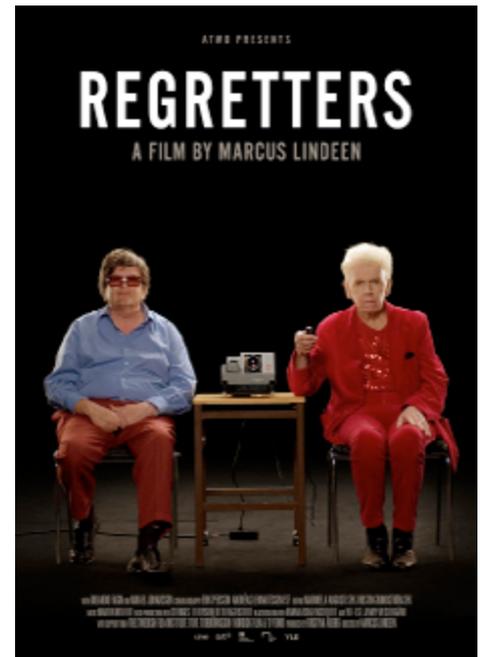
## SYNOPSIS

Orlando and Mikael go under the knife in hope of finding their true selves, only to realize that life on the other side isn't as they had dreamed of. Now, well into their 60s, the two meet for the first time to talk about their lives as well as the one defining regret they both share: their sex change.

Regretters was screened at many venues such as Documentary Fortnight at The Museum of Modern Art, New York, and Silverdocs Film Festival, Washington, DC. It has received various awards including Best Documentary at Queer Lisboa 2010, and Best Documentary at Guldbaggen (Swedish Academy Awards) in 2011.

"Whoever gave talking heads a bad name should bow their head in shame when confronted with Regretters. Marcus Lindeen's sensitive portrait of two men in conversation is a stunning testimony to the magic of a face, a meeting and the potency of sharing your life story. A complete and highly intense film."

- DOX, The European Documentary Magazine



## DIRECTOR MARCUS LINDEEN

Marcus Lindeen, born in 1980, is a playwright and director. Before working with film and theater he was a writer and a radio producer. Regretters is his debut as a film director. He graduated in 2008 as a director from Dramatiska Institutet (The National University of Film and Theater) in Stockholm. He made his debut as a director and playwright in 2006 with the stage production of Regretters at Stockholms Stadsteater (Stockholm City Theater). The production was selected as one of the best Swedish contemporary plays by The Royal Dramatic Theater and The National Swedish Television. It was broadcasted on national television in 2009.

Before getting into theater and film, Marcus worked as a journalist. For several years he was hosting the weekly radio show Flipper (a Swedish "This American Life") on The National Swedish Radio. He also went to art school in Denmark and worked as a freelance writer and radio producer in New York. Right now he is writing on one new commissioned play and has two new film projects in development for 2011 and 2012. He lives in Stockholm.



# VIRTUAL REALITIES FILM WEEK

**OPEN** - 88min, English  
(Tuesday / Dec. 4th / 21.30)

## SYNOPSIS

When the young hermaphrodite Cynthia meets Gen and Jay, a couple recovering from plastic surgery, she learns of Pandrogony, in which two people merge their facial features in order to reflect their evolution from separate identities into one unified entity. Inspired by this, Cynthia abandons her husband and suburban life to embark on a road trip with Gen through the remnants of 20th century America.

Simultaneously, a young transman, Syd, meets a young punk man, Nick. After having sex with one another, and someone born of the opposite sex for the first time, Syd and Nick find themselves falling into love, a love that forces them to confront how hormone treatments have forever changed sex and relationships.

The first American film to ever be awarded the Teddy Jury Prize, OPEN brings together cast of real hermaphroditic, pandrogynous, and transpeople to create a revealing look at the pioneers of the new human experience, and the emerging possibilities for humanity at the dawn of a new millennium. It has received The Teddy Jury Prize in 2010 at Berlin Film Festival

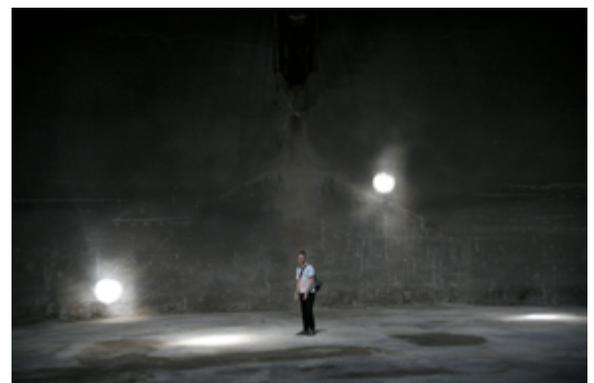
“Yuzna’s film has the kind of poetic clarity that creates a beautifully observe, hard-nosed fable”  
- Richard Flood, Chief Curator New Museum of Contemporary Art

## DIRECTOR JAKE YUZNA

After attending college early, Yuzna earned a degree in fine art and filmmaking while curating an international film festival and teaching film, video, and new media courses. His student films garnered acclaim from festivals throughout the Americas, Europe, and Asia, leading to his becoming the youngest person to be awarded support in filmmaking from the National Endowment for the Arts.

Jake earned fellowships from the Jerome Hill Foundation, the Frameline Foundation, the Philanthrofund Foundation, Creative Time, as well as receiving a Special Jury prize in Artistic Risktaking from IFP. During this time, he held a variety of jobs ranging from head of new media for the New Museum of Contemporary Art in New York City to cameraman for pornographic videos, as well as working on films by directors including Robert Altman.

Yuzna is currently in production for his new feature film “Werewolves in the Mall of America”.



# VIRTUAL REALITIES FILM WEEK

**HANS AND GRETE** - 39min, English  
(Wednesday / Dec. 5th / 21.30)

## SYNOPSIS

Hans and Grete, Sue de Beer's two channel video installation, portrays the psychological lives of recent American school shooters. Considering real-life horrific events and their resulting social phenomena, de Beer finds common ground between terror - calculated acts of violence - and the morbid, escapist fantasies of the horror genre. In Hans and Grete, fictional acts of terror are presented through the lens of teen-age pop culture obsession. De Beer draws on actual events, such as the 1999 shooting massacre at Columbine High School in Littleton, Colorado, which commanded massive public outcry and media frenzy. Set in a nebulous contemporary context, de Beer's narrative incorporates the characters of German terrorists active in the late 1960s and early 1970s. As Icons of underground and counter-cultural movements, these historical events and figures - often in symbolic form - are recycled into popular culture.



"Hans und Grete" were the aliases for Andreas Baader and Gudrun Ensslin, who were lovers and the ringleaders of the Red Army Faction, a West German revolutionary movement.

In 1970, Ulrike Meinhof, editor of the leftist German newspaper Konkret, aided Baader's escape from prison, thereby establishing the moniker of the "Baader-Meinhof" gang. As 'guerrilla' terrorists, the Baader-Meinhof group was involved in a chain of violent revolutionary actions worldwide. Coupled with the suspicious alleged suicides of several key gang members, their widespread influence elevated many figures in the group to the status of counter-culture legends. De Beer's video incorporates elements of the Baader-Meinhof story in the torture psychological dramas of its characters.



Media images of Meinhof, alongside rock and goth posters, appear in the work as a visual anthem for the teen characters' fatalistic credos and dark obsessions.

- Stephen Hilger, ex.catalog Hans und Grete

The film has been shown at the Whitney Biennial and Kunstwerke.



# VIRTUAL REALITIES FILM WEEK

**BLACK SUN** - 23min, English  
(Wednesday / Dec. 5th / 21.30)

## SYNOPSIS

The work *Black Sun* (2005) by Sue de Beer consists of an initially confusing and seemingly loose narration that is divided into several chapters with titles. However, the chapter entitled “Night of the World” appearing towards the end of the piece provides the missing thread of the storyline and allows the viewer to structure the roughly chronological plot differently.

The setting of the film is the inside of a house that recalls a typical New England home, much like in the novels of Hawthorne or Poe. By watching the film, the viewers accompany the protagonist through three stages of evolution.

The scenes do not follow a linear sequence. Instead, they repeat, foreshadow, and flash back to themselves, sometimes even presenting the viewer with new performers. The film is virtually devoid of any dialogue, the only verbal communication being a few monologues extracted from novels by the American writer Dennis Cooper.

The chapter entitled “Night of the World” appears in the third and last part of the video, shortly before the end. Its title alludes to its setting and ambiance, which are essential to understanding its crucial scenes. Derived from Hegel, the leitmotif “Nacht der Welt” was taken up again by Slavoj Žižek to describe the character of the contemporary subject.

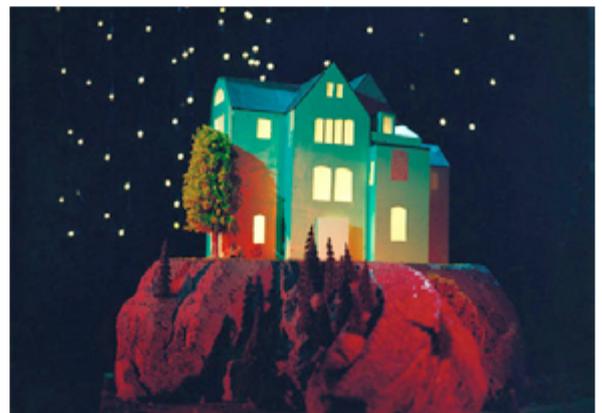
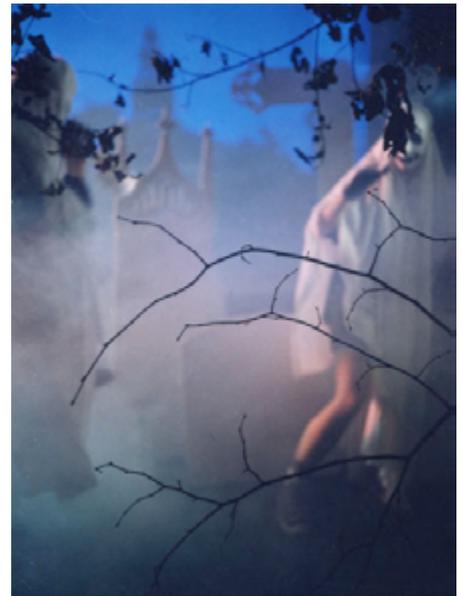
In “Night of the World,” de Beer establishes a connection between contemporary subjectivity and the theme of “Depression and Melancholia,” as discussed in the book *Black Sun* (from which de Beer derived her own work’s title) by French literary theorist and psychoanalyst Julia Kristeva. - EB

## ARTIST / DIRECTOR SUE DE BEER

Sue de Beer is an artist who uses video, installation, photography and sculpture to explore the connections between memory, history and architecture. De Beer earned her B.F.A from Parsons School of Design and her M.F.A from Columbia University and is the recipient of the Philip Morris Emerging Artist Prize from the American Academy in Berlin.

She has exhibited in such venues as the New Museum, The MoMa, the Whitney Museum of American Art, The Brooklyn Museum, Kunst Werke, ZKM Karlsruhe and the Busan Biennial at Busan Museum of Modern Art.

De Beer’s work is in the permanent collections of the Whitney Museum of American Art, the New Museum for Contemporary Art, the Brooklyn Museum, and the Goetz Collection.



# VIRTUAL REALITIES FILM WEEK

**UNTITLED FILM STILLS** - 4.40min  
(Thursday / Dec. 6th / 21.30)

## SYNOPSIS

A fleeting, celluloid romance. A lasting moment. A fresh, queer, cinematic perspective. A romance between two people plays out all of the highs and lows of melodrama. The emotions are all there – the anticipation, the tension, that requited moment and the imminent failure. It is melodrama but it is also banal.



**DIRECTOR SAM ICKLOW**

Sam Icklow (b. 1984) is an Australian cinematographer and filmmaker and co-founder of the Berlin-based moving image arts collective, nowMomentnow. He is currently pursuing his MFA in Directing at UCLA.

**SISTERHOOD** - 50min, English  
(Thursday / Dec. 6th / 21.30)

## SYNOPSIS

A documentary about making queer feminist porn. Östberg talks to the key participants in the film Share and they discuss their motivations for and experiences of making queer feminist porn. The women, who have come to Berlin from all over the western world, are inspiring in their commitment to making work that has a political agenda and through their articulate interviews present a reflexive and motivated feminist community in action.

**DIRECTOR MARIT ÖSTBERG**

Marit Östberg is from Stockholm, Sweden, currently living in Berlin. Since making her debut as a porn-film director in the acclaimed porn compilation Dirty Diaries, Östberg has continued to produce porn. She has become a part of the queer feminist porn scene that has evolved in Europe in recent years, making films that pushes ideas of who and what porn might be for. Her films have been shown and discussed at various festivals around the world.

Östberg sees porn as a creative way of working with sexual politics, wanting to expand the possibilities of being in the world. She says: "When queers and women take their sexuality into their own hands patriarchy is lost." Östberg also makes music videos and is working as a VJ, producing images in close cooperation with musicians.



# VIRTUAL REALITIES FILM WEEK

**THE SADDEST BOY IN THE WORLD** - 13min, Engl w/ Ger ST  
(Friday / Dec. 7th / 21.30)

## SYNOPSIS

Timothy Higgins, picked last for the team, is the saddest boy in the world. Friendlessness, suburban complacency and prescription drugs have conspired against the youngster to make this his worst year yet. Musical Chairs and birthday cake can't save him now— at his ninth birthday party, Timothy prepares for a show-stopping suicide.

“A miniture masterpiece” - The Torontoist

## DIRECTOR JAMIE TRAVIS

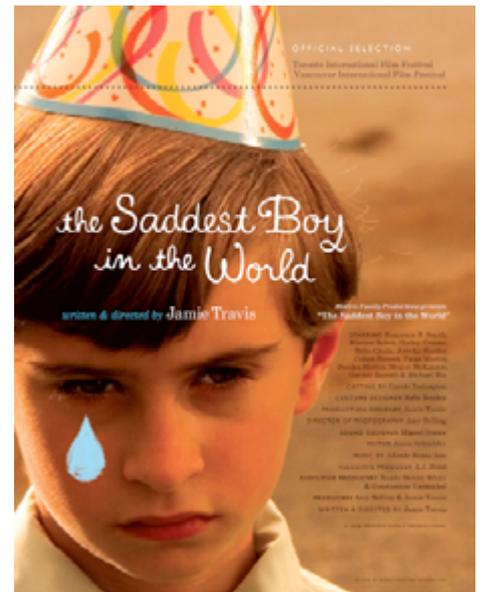
Jamie Travis has built a strong reputation in Canada's independent film scene as a director of precise vision. His short films have consistently premiered at the Toronto International Film Festival, travelled well on the international film festival circuit, won prestigious awards and aired nationally on television.

Recurring themes of childhood frailty and self-conscious suspense—alongside his painstakingly designed interiors—have established Jamie as “an indie auteur-to-watch.”

Why the Anderson Children Didn't Come to Dinner (2003), his graduating film from UBC, screened at over sixty international film festivals, aired on the CBC and PBS and earned him numerous awards, including the 2004 Leo Award for Best Production Design in a Short Drama and the 2004 Golden Sheaf Award for Best Script.

For Patterns (2005), Jamie was awarded the Vancouver International Film Festival's top short film prize—for Best Western Canadian Director of a Short Film. Jamie's new films—The Saddest Boy in the World, Patterns 2 and Patterns 3—all had their world premieres at the 2006 Toronto International Film Festival. Darker, clearer and more extravagant than his previous efforts, the films represent a creative launching pad to his first feature.

Based in Vancouver, BC, Jamie is currently working on his first feature script.



# VIRTUAL REALITIES FILM WEEK

**SHE MALE SNAILS** - 75min, Swedish with English ST  
(Friday / Dec. 7th / 21.30)

## SYNOPSIS

**SHE MALE SNAILS** is a magic, unique and sensitive hybridfilm on the different aspects of a changing androgynous body. There are more aspects to a person than the eye can see. We spend our whole life trying to find a balance between sexual identities and a body that changes from childhood, to puberty, through adulthood.

This is a film about the struggle finding that balance and maybe peace. Through a series of intimate bathtub conversations between the director Ester Martin Bergsmark and the writer Eli Levén, the film tells a story about survival where harsh reality get mixed up in a fictive world.

Come along on a journey to the promised land of the She Male Snails - a documentary fairytale about a human between two genders, that in order to survive creates a third one. The film has gone on to garner such prizes as The Dragon Award Best Nordic Film and Kodak Nordic Vision Award, Göteborg International Film Festival and Special Programming Award for Artistic Achievement, Outfest Film Festival.

“Using bold colors and sound, the film is first and foremost an ode to life and individuality that survives and stays strong not despite but exactly because of the drab and dull surrounding universe.”

- IndieWire

The film has gone on to garner such prizes as The Dragon Award Best Nordic Film and Kodak Nordic Vision Award, Göteborg International Film Festival and Special Programming Award for Artistic Achievement, Outfest Film Festival.

## DIRECTOR ESTER MARTIN BERGSMARK

Ester Martin Bergsmark was born in 1982 in Stockholm. During his studies at the school of documentary filmmaking at Biskops Arnö he met Mark Hammarberg. They have been working closely together for four years, developing a characteristic and innovative style. Their projects are characterized by a will to experiment, an aesthetic drive and a skill for showing new images, rooted in today's Sweden that pushes the envelope for the documentary genre.



# VIRTUAL REALITIES FILM WEEK

**ANNA PAVLOVA LIVES IN BERLIN** - 80min, Ger/Rus w/ Eng ST  
(Saturday / Dec. 8th / 21.30)

## SYNOPSIS

Anna Pavlova, Russian party queen, embodies the brutal happiness and tragedy of the Berlin party generation of our times. Lost on the edge of insanity and rare poetical lucidity, wandering alone through the streets of Berlin, she shows us the side of the party world that we rarely see. An anti-hero of civilized society, her existence is a desperate attempt to live in never-ending happiness, in order not to see the world that begins when the party music ends.

The film received the National Gallery's first ever Prize for Young Film Art.

## DIRECTOR THEO SOLNIK

Born in Sao Paulo in 1981, Theo Solnik began to work in theater as an actor and musician when he was 14 years old. After having studied philosophy and social sciences in the University of Oslo, he shot several short films as director and cinematographer, worked as a freelance journalist and photographer and was the musical director of the third part of the 25 hour long theater Epos "Os Ser-toes" from the internationally acclaimed Brazilian company Teatro Oficina. Since 2006 he studies film directing at the German Film and Television Academy ( DFFB) in Berlin.

**TO DIE LIKE A MAN** - 133min, Portugese with German ST  
(Sunday / Dec. 9th / 21.30)

## SYNOPSIS

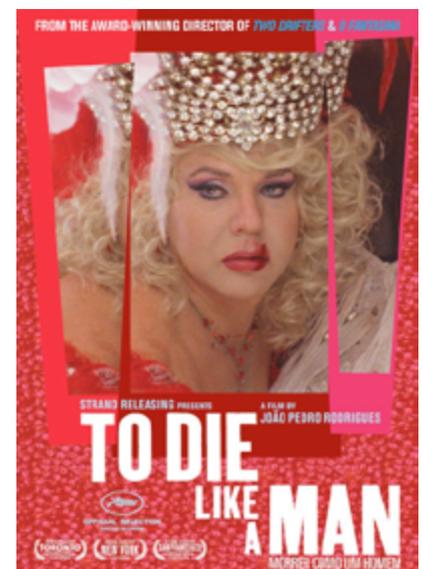
"To Die Like a Man," a ruminative exploration of gender identity, desire and aging, begins with a close-up of a young man's face being daubed with camouflage paint by a fellow soldier in preparation for a training mission. For the rest of this melancholic film by the Portuguese director João Pedro Rodrigues that image lingers as a mental double exposure with the visage of the movie's protagonist, Tonia (Fernando Santos), a fading drag queen in 1980s Lisbon. The war paint and makeup worn by Tonia, who appears in various stages of drag, are both disguises.

- Stephen Holden New York Times

The film competed in Cannes Film Festival's Un Certain Regard section.

## DIRECTOR JOÃO PEDRO RODRIGUES

is a Portuguese film director whose activity started in 1997. He is considered to be part of The School of Reis film family. Having studied at the School of Theatre and Cinema of Portugal, João Pedro Rodrigues started his career as an assistant director and editor in several features, directed, for example, by Alberto Seixas Santos and Teresa Villaverde, among others. Two Drifters (2005), his second feature film, has obtained relative international acclaim and was shown at the Cannes Film Festival. His new film The Last Time I Saw Macau opened the film festival DocLisboa this October.



# VIRTUAL REALITIES FILM WEEK

## THANK YOU

Ali Fitzgerald, Andrew Curry, Andy Candy, Christian Ehrentraut, Conny Karlsson Lundgren, Edition Salzgeber, Eli Levén, Ester Martin Bergsmark, Gregor Runge, Imogen Heath, Jake Yuzna, Jamie Travis, Lucia Kajankova, Marcus Lindeen, Marit Östberg, Sally McGrane, Sam Icklow, Simon Savory, Sue de Beer, Theo Solnik

## SPECIAL THANKS

Klaus Kreiner and Kino Central, Berlin

## MODERATOR

Lucia Kajankova (Director of Programming Mezipatra Queer Film Festival, Prague)

## CURATOR & CONCEPT DESIGN

Christa Joo Hyun D'Angelo

## TECHNICAL DIRECTION

Bastian Hopfgarten