

THE BERLIN  
PHILHARMONIC  
by  
**WIM  
WENDERS**

THE NATIONAL  
LIBRARY OF RUSSIA  
by  
**MICHAEL  
GLAWOGGER**

HALDEN  
PRISON  
by  
**MICHAEL  
MADSEN**

THE SALK  
INSTITUTE  
by  
**ROBERT  
REDFORD**

THE OSLO  
OPERA HOUSE  
by  
**MARGRETH  
OLIN**

CENTRE  
POMPIDOU  
by  
**KARIM  
AINOUZ**

 **64** Internationale  
Filmfestspiele  
Berlin  
**Berlinale Special**

# CATHEDRALS OF CULTURE

**A 3D FILM PROJECT  
ABOUT THE SOUL OF BUILDINGS**



#### CATHEDRALS OF CULTURE

... is a 3D film project about the soul of buildings

#### CATHEDRALS OF CULTURE

... is an international event that uses visionary storytelling

#### CATHEDRALS OF CULTURE

... unites 6 award-winning directors from 6 countries in one creative ensemble

#### SCREENINGS

**THU. FEB 6<sup>TH</sup> / 18:30**

CINESTAR 7  
EFM MARKET

**TUE. FEB 11<sup>TH</sup> / 14:00**

CINESTAR 5  
EFM MARKET

**WED. FEB 12<sup>TH</sup> / 15:00**

HAUS DER BERLINER FESTSPIELE  
WORLD PREMIERE

**THU. FEB 13<sup>TH</sup> / 10:00**

HAUS DER BERLINER FESTSPIELE  
FESTIVAL

#### DELIVERY

DURATION

**THEATRICAL 158 MIN./ TV 6 X 26 MIN.**

FORMAT

**THEATRICAL 3D AND 2D DCP/ TV HDCAM SR**



# CATHEDRALS OF CULTURE

A 3D FILM PROJECT  
ABOUT THE SOUL OF BUILDINGS

Neue Road Movies **presents** a Neue Road Movies production

**directed by** Wim Wenders, Michael Glawogger, Michael Madsen, Robert Redford, Margreth Olin, Karim Ainouz  
**produced by** Erwin M. Schmidt, Gian-Piero Ringel **executive producer** Wim Wenders **co-produced by** Anne Köhncke,

Signe Byrge Sørensen, Tommy Pridnig, Peter Wirthensohn, Maria Ekerhovd, Charlotte Uzu, Laura Michalchyshyn,  
Sidney Beaumont, Nobuya Wazaki, Kayo Washio **director of stereography** Joséphine Derobe

**in co-production with** Final Cut for Real, Lotus Film, Mer Film, Les Films d'Ici 2, Sundance Productions/RadicalMedia,

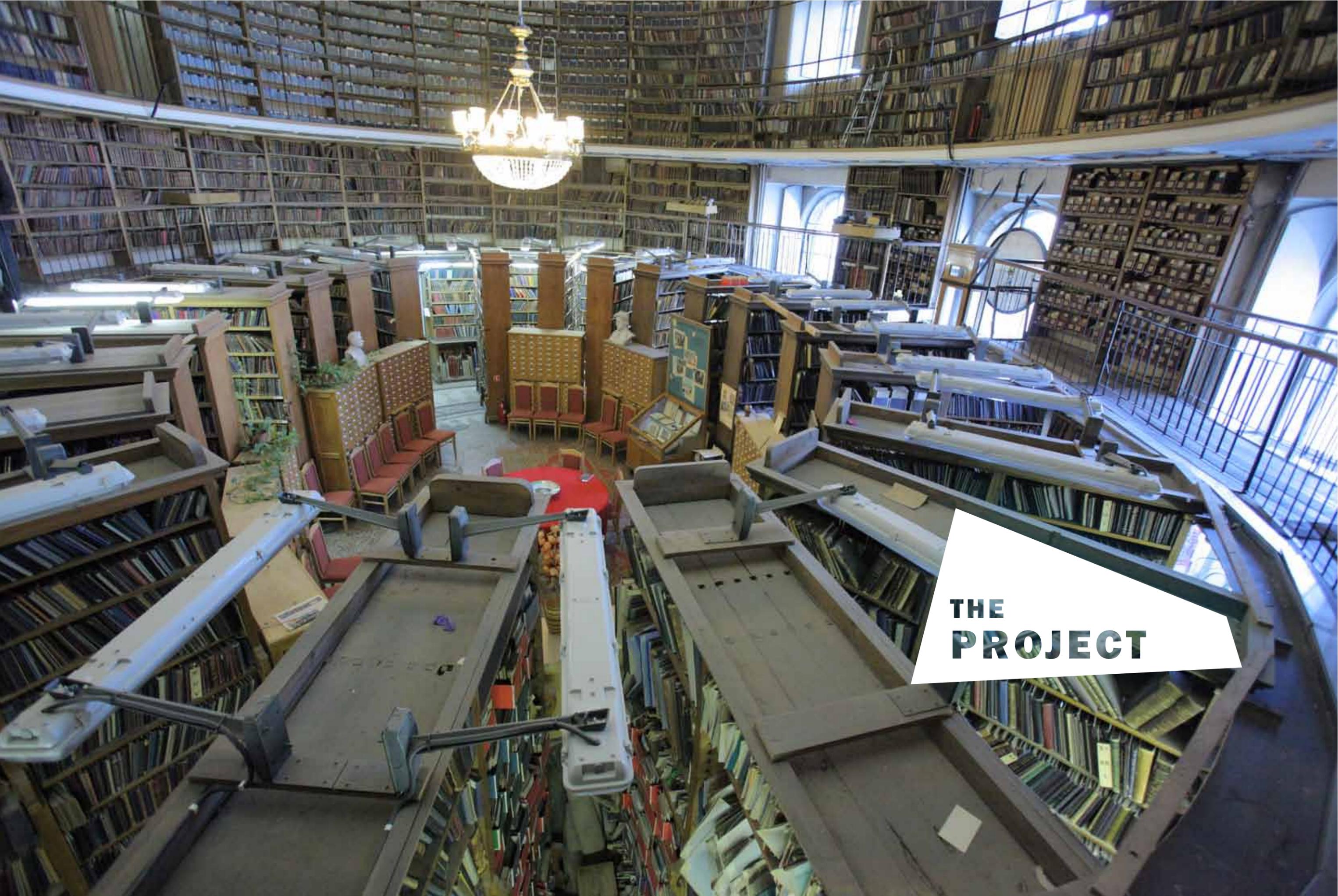
WOWOW, Rundfunk Berlin-Brandenburg **in collaboration with** Arte, ORF Film/Fernsehabskommen

**with the support of** Medienboard Berlin-Brandenburg, Film- und Medienstiftung NRW, Danish Film Institute,

Österreichisches Filminstitut, Norwegian Film Institute, Nordisk Film & TV Fond, Filmstandort Austria,

Aide aux Nouvelles Technologies du CNC, Fritt Ord, Dreyers Fond, MEDIA Programme of the European Union

**international sales** Cinephil **German distribution** NFP marketing & distribution\*



**THE  
PROJECT**



## THE PROJECT

### »If buildings could talk, what would they say about us?«

**CATHEDRALS OF CULTURE** offers six startling responses to this question. This 3D film project about the soul of buildings allows six iconic and very different buildings to speak for themselves, examining human life from the unblinking perspective of a man-made structure. Six acclaimed filmmakers bring their own visual style and artistic approach to the project. Buildings, they show us, are material manifestations of human thought and action: the *Berlin Philharmonic*, an icon of modernity; the *National Library of Russia*, a kingdom of thoughts; *Halden Prison*, the world's most humane prison; the *Salk Institute*, an institute for breakthrough science; the *Oslo Opera House*, a futuristic symbiosis of art and life; and the *Centre Pompidou*, a modern culture machine.

**CATHEDRALS OF CULTURE** explores how each of these landmarks reflects our culture and guards our collective memory.

### Executive Producer's notes

I was lucky to discover the new 3D language of cinema through PINA, a work in which the subject – dance – had a huge affinity to the technology we were using. It made its three-dimensionality obvious and necessary.

Soon afterwards I shot a video installation for the Venice Biennale of Architecture, *If Buildings Could Talk* about the Rolex Learning Center in Lausanne, and again the subject imposed the use of 3D: it was a film about an amazing futuristic building, and in order to give the audience the possibility to wander around inside and really explore the space 3D was the only option.

Through these experiences I developed a very clear opinion that in the realm of the documentary 3D represented an enormous step forward and could really push the entire genre to a whole new level. Traveling with both films and talking a lot with audiences as well as with colleagues, I found, however, that the prejudice against 3D remained the same: it was still seen and placed much more in the realm of fantasy, even if it is possible to shoot today with very small crews and utterly flexible equipment under »documentary conditions«.

The incredible gain for documentaries is a heightened immersion that puts the viewer like never before »into a place« and allows him or her to perceive architecture, for instance, as a real spatial experience.

Out of these considerations came the idea to produce the films together with a group of distinguished directors, that would allow audiences to enter some of the great landmarks of architecture, wander around in them and discover them in a whole new way. For those who watch the films in 2D, the cinematography, narrative and artistic perspective of the series will prove equally evocative.

I was involved in the development and the production of the project **CATHEDRALS OF CULTURE**, apart from shooting one of the films myself.

Together with Erwin M. Schmidt, Gian-Piero Ringel and the entire production crew of Neue Road Movies in Berlin we are looking back onto an exciting experience.

Wim Wenders  
January 2014



**WIM WENDERS** (D)

Born in Düsseldorf, Germany, in 1945. Studied medicine and philosophy in Freiburg and directing at the HFF in Munich. Founding member and since 1996 president of the European Film Academy. His 3D dance film *Pina* premiered in 2011 in the Berlinale Official Selection (Out of Competition) and received an Oscar® nomination. He is currently shooting his 3D feature film *Every Thing Will Be Fine* in Montreal.



**The Berlin Philharmonic**

*Written and directed by* Wim Wenders  
*Produced by* Erwin M. Schmidt, Gian-Piero Ringel  
*Director of Photography* Christian Rein  
*Edited by* Toni Froschhammer  
*Voice over narrated by* Meret Becker  
*Music* Claude Debussy, Johann Sebastian Bach

In the early sixties, two neighboring constructions, the Berlin Philharmonic and the Berlin Wall, offered competing visions of the future: one of inclusion and possibility, the other of exclusion and fear. Half a century later, it is Hans Scharoun's legendary Philharmonic that remains standing. In the heart of Berlin's cultural center, Potsdamer Platz, the Philharmonic offers a breathtaking icon of modernity and idealism.

In Wim Wenders' *The Berlin Philharmonic*, we come to know the building through the eyes of several of its occupants, who each have a profound connection to the space. We eavesdrop on orchestra rehearsals in the central concert hall, where Scharoun radically reimagined the stage, daring to place it in the middle of the auditorium. Throughout the film, Debussy's "Jeux" serves as a fitting soundtrack to the Philharmonic's exquisite design.

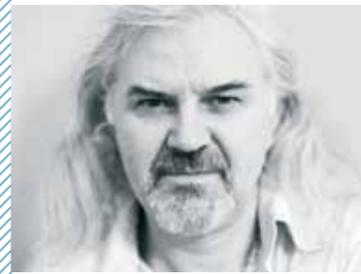
**Interview**

*Why did you choose to portray the Berlin Philharmonic as a »Cathedral of Culture«?*

I had two choices in Berlin, both designed by Hans Scharoun: it was either the Philharmonic, or the Nationalbibliothek, a building I featured heavily in *Wings of Desire*. I gladly picked the Philharmonic - not only is it a gorgeous building finished in 1963, so we were making our film 50 years after it came to existence. But it was also a really groundbreaking building, the first concert hall where the music was placed at the center of the auditorium. Even today, 50 years later, it is still adventurous, modern, shockingly beautiful - a true icon of modernity. But it was visionary also because it was planted in an area that has always been the centre of the city, on Potsdamer Platz, which after the war was a total no man's land. Suddenly, during the construction, the Berlin Wall was built, and the Philharmonic was isolated for decades to come. So it has quite a history.

*How did 3D change the making of this film?*

3D and architecture have a great affinity. 3D is a very immersive medium that allows you to take the audience into a building and show them the architecture and space in a way that 2D films cannot achieve. The relation between our medium 3D and a building is fragile. You cannot just translate the visual grammar from 2D to 3D. You really have to imagine a new cinematic language. 3D also changes what you hear. For a long time, sound in the movies was much more complex than the image. With the invention of stereo, the sound experience became immersive. Only with 3D cinema do our eyes finally have the freedom our ears have already had for so long. The creative use of 3D is still at a very early stage and with *Cathedrals of Culture* we wanted to explore the possibilities and challenges of this new medium.



**MICHAEL GLAWOGER** (A)

Born in Graz, Austria, in 1959. Studied at the San Francisco Art Institute and the Film Academy Vienna. As a filmmaker and writer, he moves back and forth between cinematic forms and genres. *Whores' Glory* completed his trilogy of essayist documentaries in 2011. He is currently on a one year travel around the world for his new documentary *Untitled*.



**The National Library of Russia**

*Written and directed by* Michael Glawogger  
*Produced by* Tommy Pridnig, Peter Wirthensohn  
*Director of Photography* Wolfgang Thaler  
*Edited by* Monika Willi  
*Voice over narrated by* Gennadi Vengerov  
*Music* Wolfgang Mitterer  
*Artistic Collaboration* Viola Stephan

Since its inauguration in 1814, the National Library of Russia in St. Petersburg, designed by Yegor Sokolov, has seen more than its fair share of tumultuous national history. Its walls guard a kingdom of thoughts that go back even further, tenderly maintained by the library's largely female staff. Their echoing heels punctuate the silence in the library's increasingly empty rooms.

In Michael Glawogger's *The National Library of Russia*, the library speaks through chosen excerpts of its finest literature. Beyond the library's walls lies a world that has grown increasingly reliant on invisible clouds of data to store our knowledge, and libraries, bookstores, and bookshelves are evaporating. The National Library of Russia is a powerful reminder of the ephemeral beauty of books, their shelters, and their human protectors.

**Interview**

*Why did you choose to portray the National Library of Russia as a »Cathedral of Culture«?*

Architecture films often show architecture in the sense that I see a bare house, which to me in a way is an empty house, and there is no house fuller than a library, because a library is full of human thoughts. We approached the Vatican Library and the Bodleian in Oxford, but the books there are all shielded and protected. When I first entered the National Library of Russia, I immediately knew that I wanted to film there: this library is like an open book, open also in its attitude, in how we were received. The key to me were the librarians, mostly elderly women who seem to have made the library the center of their lives, also bringing personal items to their work place. In a Western library, this level of personalization is hardly possible. As the library has not yet digitized, these librarians with all their knowledge about the books and catalogue are the memory of the building. Through them, the library becomes alive.

*How did 3D change the making of this film?*

I had not shot in 3D before. What struck me was that 3D makes the screen smaller. To me, 2D movies open up the screen and make it larger than life. 3D emphasizes on the depth, and I thought the narrower the structure, the bigger the effect would be. I realized there were two types of shots that worked especially well in 3D: the one is exploring the labyrinth, the other the close ups. 3D does magical things because you see every little detail, every page of a book has a structure. From an old bible with colourful illustrations of the creation of the world we took the page where God creates Man, and turned the flat page into 3D. When this book opens in the film, you can really feel the creation of Man, it is quite spectacular. This is what 3D was made for - to create new spaces that you did not think of.



**MICHAEL MADSEN** (DK)

Born in Copenhagen, Denmark in 1971. Studied art history and works as filmmaker and conceptual artist. Founder and artistic leader of the Sound/Gallery in Copenhagen. His documentary *Into Eternity* (2010) provides a glimpse into the world's first final nuclear waste facility. *The Visit: A Film On The Ultimate Copernican Revolution* is in post-production.



### Halden Prison

*Written and directed by* Michael Madsen  
*Produced by* Anne Köhncke, Signe Byrge Sørensen  
*Director of Photography* Wolfgang Thaler  
*Edited by* Janus Billeskov Jansen  
*Voice over written and narrated by* Benedicte C. Westin  
*Music* Karsten Fundal

Halden Prison in Norway, designed by the Danish architectural firm EMA, has been labeled »the world's most humane prison« by Time Magazine. Since its opening in 2010, the high security facility houses some of Norway's most dangerous convicts. But can barless windows, with panoramic views of Norwegian nature, truly help hardened criminals? Can a prison ever really be »humane«?

Traditionally, prisons have been designed as spheres of punishment: they are where society's tolerance ends. But as Michael Madsen *Halden Prison* demonstrates, this facility reverses this trend by mimicking »normal life«. Using a free-floating camera as a counterpoint to the prisoners' captivity, Madsen probes the boundary between humanist ideals of rehabilitation and society's historical hunger for revenge and punishment.

### Interview

*Why did you choose to portray the Halden Prison as a »Cathedral of Culture«?*

In a prison it becomes visible how a society chooses to treat its own population in the extreme measure of forced exclusion. The interesting aspect about Halden Prison in Norway (built in 2010) is that its architecture is based on the idea of rehabilitation, that the criminals who enter it ultimately are better citizens when they leave. This ideal is taken to the extreme in this particular prison, which Time Magazine has called »the world's most humane prison«. This gesamtkunstwerk of rehabilitation exemplifies how a state chooses to express itself. Halden Prison is not a spectacular piece of architecture as is often the case for cultural landmarks, in Halden everything spectacular is removed. A prison built 100 years ago was an expression of power. The Halden Prison does the opposite. This does not mean, of course, that there is no power, and that power is not exercised in this facility. What does such an image of power reflect about a society's self-understanding?

*How did 3D change the making of this film?*

I have done one film in 3D before (*The Average Of The Average*) which includes historical 3D images (1880s-1910s), and I was very interested in the strange physical/visual presence in the 3D experience. For Halden Prison 3D makes a lot of sense: architecture is psychology as space. The ideal of architecture is to have no boundaries between the inside and outside – ultimately between culture and nature? – and a prison has to do the exact opposite. The film allows the audience to experience society's off-limit, it's no-access as opposed to perhaps all other of society's architectural manifestations, whose common denominator may be that they are all public purpose-build celebrations? I hope that 3D puts you inside the realm of a state-of-the-art rehabilitation technology. That's what I have been trying to capture, things essentially invisible, yet the challenge of all filmmaking – and what you may term the question of visibility in any society.



**ROBERT REDFORD** (USA)

Born in Santa Monica, USA, in 1936, Robert Redford is an actor, film director, producer, and environmentalist. In 1981, he received an Oscar® for his directorial film debut *Ordinary People*, and in 2001 received an honorary Oscar® for his Sundance Film Institute work. His Sundance Institute and Film Festival nurtures innovative voices in independent film. His most recent screen performance was in J.C. Chandor's survival epic *All Is Lost*.



### The Salk Institute

*Directed by* Robert Redford  
*Produced by* Laura Michalchyshyn, Sidney Beaumont  
*Executive Producers* Robert Redford, Jon Kamen, Justin Wilkes  
*Written by* Anthony Lappé  
*Director of Photography* Ed Lachmann  
*Edited by* Jim Helton  
*Voice over narrated by* Jonas Salk, Louis Kahn, Clodagh O'Shea, Thomas D. Albright, Greg Lemke, Jessie Vermillo  
*Music* Moby

In 1959, famed virologist Jonas Salk asked the architect Louis Kahn to design his dream for a new kind of research institute – a place, as he put it, where Picasso would feel at home. He imagined a »monastery« on the California coast that allowed scientists to work in tune with nature and unfettered by the distractions of the modern world. It was a unique collaboration between two of the 20th Century's most original thinkers.

Robert Redford's *The Salk Institute* reveals Kahn's final design as a modern masterpiece, a romance of angles. Contemplating the building, the film urges a larger conversation about the existential qualities of a space. Can the soul of a building influence and inspire those who work there to achieve great things? Set to the music of Moby, the film is a meditative portrait of a monumental place, and an inspirational tribute to two timeless souls who shared a belief in design serving the highest of human ideals.

### Interview

*Why did you choose to portray the Salk Institute as a »Cathedral of Culture«?*

I thought about a couple buildings and the one my mind came to rest on was the Salk Institute in La Jolla. I knew something about the building because I grew up in Los Angeles not far from that area, I was around when the polio epidemic was still a threat. I had a mild case of it myself when I was 11 years old. When Jonas Salk invented the vaccine, it was just shatteringly big news. The building itself is very Euclidean, it's very geometric, it's got sharp angles. They are dynamic, and they are powerful. The opening between the two wings is powerful because it goes into the infinity of ocean and space. So I went to Ed Lachman, the cinematographer, who is very inventive and exploratory, and asked him, can we look at this building and romanticize all of its angles?

*How did 3D change the making of this film?*

I have mixed feelings about 3D. When I was fourteen or fifteen years old, Hollywood was all on fire about the first 3D film, *Bwana Devil*. It was about Africa, natives and spears, and so forth. So my brother and I decided we were going to sneak in. We rented tuxedos, hid in the men's room until the film started and stood in the back to watch. It was a terrible film, nothing either of us would have sat through. But we were waiting for this moment when a spear was thrown right at the camera. And of course everybody's head went back – and that was it. So that was my experience with 3D. I wanted this to be a film, not a documentary and I wanted to try this, because the 3D experience could help to enhance the romanticizing of those angles. It was a challenge, and I like challenges.



**MARGRETH OLIN** (DK)

Born in Stranda, Norway, in 1970. Studied journalism and documentary filmmaking in Bergen and Oslo. She directs and produces documentaries and feature films and stages theatre plays. Her work focuses on social and political issues. Her first feature *The Angel* was the Norwegian Oscar® entry in 2010. Her most recent documentary *Nowhere Home* received the Norwegian Film Award 2013.



### The Oslo Opera House

*Directed by* Margreth Olin  
*Written by* Margreth Olin, Bjørn Olaf Johannessen  
*Produced by* Maria Ekerhovd  
*Director of Photography* Øystein Mamen  
*Edited by* Michal Leszczyłowski  
*Voice over narrated by* Margreth Olin  
*Music* Christoph Willibald Gluck, Igor Strawinsky, Olga Wojciechowska

In 2008, an elegant new neighbor designed by Snøhetta architects settled along Oslo's struggling waterfront in the center of the city. The Oslo Opera House, home to the Norwegian Opera and Ballet, now rises from the fjord, attracting visitors to its seemingly endless marble roof and to its graceful interior. The building's breathtaking design blurs the spatial divisions between inside and outside offering a unique blend of relaxation, recreation, and high culture.

Margreth Olin's *The Oslo Opera House* documents the thousands of feet crossing the snow-white roof each day and the hundreds of professionals below the roof – the performers and the staff – attempting to make sense of life »up above«. The building's very design, as Olin reveals in the film, dramatizes the symbiosis of art and life.

### Interview

*Why did you choose to portray the Oslo Opera House as a »Cathedral of Culture«?*

There is a new house in the city. Everyone is talking about it. Now, when you come to Oslo, you have to see this house, walk on it and over it, around it and into it. Arrival and departure. This is the neighbourhood of dreams. Exit Oslo. Those who always wanted to get away from someone or something, the homeless, the prostitutes and drug addicts who lived in this area, are gone. The dark heart of Oslo is hidden underneath and was replaced by this white cathedral. Therefore I wanted to address death in my film, and what comes after death. The architects from Snøhetta wanted the building to reflect the values of the Norwegian social democracy. And one of those values is equality. I believe this is unique for an opera house, that there is an equal importance of its outside and its inside, and you can experience both parts independently. The house is not just a place for people to come and experience art or the view of the fjord and the city, the house in itself is a piece of art.

*How did 3D change the making of this film?*

I think that 3D has an emotional aspect and I was interested in exploring it in a different way than I have seen before. I wanted to focus on people, on their faces and bodies, on their look into the camera, on their relation to the building rather than on the building itself. What touched me the most was the filming on stage of the death of the swan in the ballet "Cygne". I really felt that we were able to come close to the dancer in a way that was a completely new experience for me. 3D made that possible. I am planning to shoot my next full-length documentary in 3D and I want to go further down this road to explore it more. Doing this project in 3D has given me more tools to express what I see. It's magic.



**KARIM AINOUZ** (BR/D)

Born in Fortaleza, Brazil, in 1966. Studied architecture in Brazilia and film in New York. He directs fiction and documentary films and teaches script writing. His art installations have been exhibited widely. His directorial debut *Madame Sata* screened in Un Certain Regard in Cannes in 2002. His new film *Praia Do Futuro* premieres in this year's Berlinale Competition.



### Centre Georges Pompidou

*Directed by* Karim Ainouz  
*Produced by* Charlotte Uzu  
*Director of Photography* Ali Olcay Gözkaya  
*Edited by* Toni Froschhammer  
*Voice over written and narrated by* Deyan Sudjic  
*Music* Al Laufeld

Centre Pompidou, designed by Renzo Piano and Richard Rogers in 1977 is both a democratic promise and a playful utopia, offering a wide array of culture to a wide array of visitors. Like an airport brimming with the excited energy of travelers embarking on journeys, the Centre pulses with the anticipatory thrill of visitors heading to art galleries, archives and libraries, performance spaces, cinemas, a restaurant and a viewing platform.

Karim Ainouz's *Centre Pompidou* imagines a day in the life of the Parisian landmark, moving through its futuristic glass-tube escalators, pausing at its dramatic views of Paris and vast modern art collections, and exploring its hidden chambers. Pompidou is like a huge magnet in the middle of the city, and the film captures the building's appeal to its diverse visitors: local and foreign, initiates and regulars.

### Interview

*Why did you choose to portray the Centre Pompidou as a »Cathedral of Culture«?*

I wanted to do a film about a building that I had a personal connection with and when I finally decided on the Centre Pompidou it seemed an obvious choice. I came to live in Paris in the mid-80s when I was 17, and the building and its square became really important for me – it has always been a very inclusive, embracing space. The main hall always reminds me of an arrivals and departures hall of a very unique airport – it is from here that we can start a voyage into the rich, complex and challenging world of present day culture. It is from here that we can access the galleries, the cinemas, the theatre and all the exhibitions spaces of the centre. So for me the centre really functions like a travel station and a shelter of modern and contemporary art, it is a place of cultural experimentation. My wish was to capture the centre as if it were a character, with all of its subtleties, complexities and contradictions. It is a place that constantly takes us forward, both in space and time.

*How did 3D change the making of this film?*

I think one of the most interesting aspects of 3D is the illusion it gives you of really being there – not the feeling of seeing something but the illusion of experiencing it. I didn't believe this before I started this project. I was interested in a building that would be photogenic in 3D and there is something about the Centre Pompidou that really fits this medium well – its transparency, its independent colorful volumes, the exposed structure. I wanted the film to create the sensation of floating through its body, of connecting the inside and the outside, of emphasizing on the contrast and friction between the surrounding city and the industrial-like architecture of the building, and 3D gave me this possibility. I also think 3D can add an emotional value to the content of a picture. When done right, when the full potential of 3D is used, you almost feel like you can touch the picture. That really adds another layer to the viewing experience. I look at 3D as a different kind of paint on my palette.



**THE  
CONCEPT**



## THE CONCEPT

### Reversing the perspective

In **CATHEDRALS OF CULTURE**, the building is no longer a passive vessel for guided tours, for work and study, or simply for entertainment. The building takes on a life of its own; it becomes an active character that guides the audience through its space. The film does not take the point of view of people looking at the building, but the point of view of the building observing people.

Similar to many other creative documentaries, **CATHEDRALS OF CULTURE** uses both fictional and documentary elements. The film builds an emotionally charged narrative around the main character – the building – who tells the story from its own perspective.

For each film in the project, the filmmaker answers the question: If this building could talk, what would it tell us? His or her answer lies in creating a character whose personality and dialogue is based on the function of the building and the architectural space.

»Architecture is the will of an epoch translated into space.« LUDWIG MIES VAN DER ROHE

### Six styles, one artistic vision

The six filmmakers bring their own visual style and artistic approach to each of the films. They choose their building and the angle from which they will approach it. Based on the individual interests of the filmmakers, the focus of each film differs and emphasizes different aspects of the relationship between building and society.

These choices are also highlighted by the use of 3D as a visual language. Movement in a 3D film makes one feel as though one was actually in that space. The audience has just one wish: to pass through the screen and enter the stunning depths that the filmmaker has created. For those who watch the films in 2D, the dramatic cinematography, compelling narrative, and unique perspective will prove equally evocative.

**CATHEDRALS OF CULTURE** is held together by the distinctive elements that make it a unique event, by uniting the individual styles of the directors under one creative umbrella.



**THE  
PRODUCERS**



## THE PRODUCERS

### Neue Road Movies (Berlin)

*Neue Road Movies* was established in 2008 in Berlin by director/producer Wim Wenders and producer Gian-Piero Ringel. Producer Erwin M. Schmidt joined the company the same year. *Neue Road Movies* is dedicated to working with innovative directors and focuses on international co-productions with a crossover potential. Following the commercial success and artistic achievement of Wim Wender's 3D dance film *Pina*, *Neue Road Movies* has become a European power house for high quality 3D projects.

For **CATHEDRALS OF CULTURE**, the team that produced *Pina* and *If Buildings Could Talk...* has worked with a pool of dynamic and creative filmmakers as well as with the pioneering stereographic team responsible for shaping the 3rd dimension in the company's acclaimed 3D productions.

### Arte

*Arte* is a European public-service cultural television channel. Its originality lies in the fact that it targets audiences from different cultural backgrounds, in particular French and German viewers. *Arte's* different programmes invite audiences to discover other people, regions and ways of life, to experience culture in Europe, and to better understand political and social developments in today's world. *Arte* is a leading promoter of 3D broadcasting in Europe.

### rbb

*Rundfunk Berlin-Brandenburg (rbb)* is a public service channel in the ARD Network and is based in Berlin and Potsdam. It is mainly financed by license fees. *rbb* broadcasts its own channel and contributes with

approximately 6 % to the national ARD program. It also delivers program to *Arte*, *3sat* and *Phoenix*.

### WOWOW Inc. (Tokyo)

*WOWOW* is Japan's leading premium pay TV broadcaster with over 2.6 million subscribers. The first 24/7, 3 channel, Full-HD broadcaster in Japan, *WOWOW* offers a variety of entertainment across 3 premium channels and a subscription streaming service. *WOWOW Prime*, *WOWOW Live*, *WOWOW Cinema*, and *WOWOW Members On Demand* feature movies, drama series, concerts, stage shows, and live sporting events from the NBA, La Liga Española, and Tennis Grand Slam. In addition to premium content from around the world, weekly original TV series and documentaries complete a vast array of quality programming.

### Final Cut For Real (Copenhagen)

*Final Cut For Real* is dedicated to high-end creative documentaries for the international market. Our policy is to be curious, daring and seek out directors with serious artistic ambitions. Founded in 2009 by producers Signe Byrge Sørensen and Anne Köhncke, the company today have a third producer, Monica Hellström. We work with younger talent as well as established forces to create a productive mixture of experience and new innovative approaches to filmmaking.

### Lotus-Film (Vienna)

*Lotus-Film* was founded in 1982 by Erich Lackner, and handed over to Peter Wirthensohn und Tommy Pridnig in 2010. Since the beginning of the 90ies, *Lotus-Film* produced several movies for cinema and television and has worked with directors such as Barbara

Albert, Michael Glawogger, Nathalie Borgers, Detlev Buck, Pepe and Didi Danquart, Andrea Maria Dusl, Max Gruber, Leander Haussmann, Peter Keglevic, Udo Maurer, Peter Payer, Robert A. Pejo, Goran Rebic, Gernot Roll, Ulrich Seidl and Götz Spielmann.

### Mer Film AS (Bergen)

*Mer Film* was established in 2011 by producer Maria Ekerhovd, selected Norwegian Producer on the Move in Cannes 2011. Axel Helgeland serves as chairman of the board and executive producer. The company produces Norwegian and international arthouse films by filmmakers with a personal vision and the ability to transcend borders. *Mer Film* is currently in postproduction of *Dirk Ohm - The Illusionist* by Bobby Peers, whose *Sniffer* (already produced by Ekerhovd) won the Cannes Palme D'Or for short film in 2006. Its last production *I am yours* is premiering in the Toronto International Film Festival 2013 and the company is co-producing Wim Wenders' next 3D feature film *Every Thing Will Be Fine*.

### Les Films d'Ici 2 (Paris)

Since 1984, *Les Films d'Ici* has been producing feature length documentaries, feature films, one hour documentaries and film collections. The catalogue contains over 700 films released in theatres, shown in festivals and broadcasted on television stations worldwide. Sister company *Les Films d'Ici 2*, created in 2012 by Laura Briand, Frédéric Chéret, Richard Copans, Laurent Duret, Virginie Guibbaud, Serge Lalou, Sébastien Onomo and Charlotte Uzu, focuses on audiovisual, cinematographic and transmedia creation.

»Society needs a good image of itself. That is job of the architect.« WALTER GROPIUS

### Sundance Productions (New York)

Launched and founded in 2012 by Robert Redford and Laura Michalchyshyn, *Sundance Productions* develops and produces innovative, compelling content for linear and digital platforms in the U.S. and around the world. *Sundance Productions* partners with leading story-tellers, directors, and producers for the production of authentic tentpole series and specials across all platforms.

### RadicalMedia (New York)

*RadicalMedia* has produced Academy Award nominated *Paradise Lost 3: Purgatory*; Emmy winning *Under African Skies* about Paul Simon; Academy Award-winning *The Fog of War*; Grammy Award-winning *Concert for George*; Independent Spirit winning *Metallica: Some Kind of Monster*; the Ron Howard/Jay Z documentary *Made in America*; the pilot of *Mad Men*; *Iconoclasts* for the Sundance Channel; and Emmy-nominated *Oprah's Master Class*, among others.

### Cinephil (Tel Aviv)

*Cinephil* is an international sales and advisory firm with a strong reputation for securing international distribution deals and financing on behalf of producers and directors of documentary films from around the world. Specializing in unique and award-winning films, *Cinephil* also serves as a strategic advisor and co-producer. Most recently *Cinephil* co-produced and distributed the Academy Award nominated film *The Gatekeepers* (2013) by Dror Moreh and distributes 2014 Academy Award nominee *The Act of Killing* by Joshua Oppenheimer, executive produced by Werner Herzog and Errol Morris.

# «Our architecture reflects truly as a mirror.»

LOUIS HENRI SULLIVAN

## SCREENINGS

**THU. FEB 6<sup>TH</sup> / 18:30**

CINESTAR 7  
EFM MARKET

**TUE. FEB 11<sup>TH</sup> / 14:00**

CINESTAR 5  
EFM MARKET

**WED. FEB 12<sup>TH</sup> / 15:00**

HAUS DER BERLINER FESTSPIELE  
WORLD PREMIERE

**THU. FEB 13<sup>TH</sup> / 10:00**

HAUS DER BERLINER FESTSPIELE  
FESTIVAL

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