



ADAM & EVELYN

A film by Andreas Goldstein & Jakobine Motz

Germany, 2018

95 min, colour

German with English & Italian subtitles

Produced by Heino Deckert (Ma.ja.de. Fiction, Germany)

Co-produced by Frank Evers & Helge Neubronner (CINE PLUS, Germany),
Ingrid Gränz (ZDF/3sat, Germany)

WORLD PREMIERE - Venice International Film Critics Week, Italy

SCREENING DATES

Press screening: Saturday, 1 September, 8pm, Sala Perla 2

OFFICIAL SCREENING: Sunday, 2 September, 2pm, Sala Perla

Repeat screening: Monday, 3 September, 9am, Sala Perla



SYNOPSIS

ADAM & EVELYN tells the story of a couple, from the summer to the winter of 1989. It begins in the provinces of East Germany. When Evelyn catches Adam cheating on her, she leaves for Hungary on holiday. Adam travels after her. When Hungary opens its border to Austria, Evelyn wants to cross. And so Adam ends up in the West, without ever wanting to leave.

The film is based on the novel by Ingo Schulze ADAM UND EVELYN which was translated into more than 10 languages.

ITALIAN SYNOPSIS

ADAM E EVELYN racconta la storia di una coppia tra l'estate e l'inverno del 1989. Inizia nella provincia della Germania Est. Evelyn scopre che Adam la tradisce, e va in vacanza in Ungheria. Adam la segue. Quando l'Ungheria apre il confine con l'Austria, Evelyn decide di andarci. Così Adam finisce in Occidente senza nemmeno volerlo.

Il film è tratto dall'omonimo romanzo di Ingo Schulze tradotto in più di dieci lingue.

CAST

Evelyn	Anne Kanis
Adam	Florian Teichtmeister
Katja	Lena Lauzemis
Michael	Milian Zerkawy
Simone	Christin Alexandrow



TECHNICAL DATA

Original title:	Adam und Evelyn
Genre:	Drama
Country of production:	Germany
Year of production:	2018
Length:	95 min
Shooting format:	2K
Screening format:	DCP
Language(s):	German
Subtitles:	English, Italian
Color or b/w:	Color
Technical Details:	25 fps Sound 5.1. Aspect ratio: 1:1,85

CREW

Directed by:	Andreas Goldstein
Written by:	Andreas Goldstein & Jakobine Motz
Novel by:	Ingo Schulze
Director of Photography:	Jakobine Motz
Edited by:	Jakobine Motz
Production Designer:	Verena Barros de Oliveira
Art director:	Lisa Geller
Sound Designer:	Markus Krohn
Sound Mixer:	Markus Krohn
Music:	Lars Voges
Co-Production companies:	CINE PLUS & ZDF/3sat
Co-Producers:	Frank Evers, Helge Neubronner
Commissioning Editor ZDF/3sat:	Ingrid Gränz
Production by:	Heino Deckert
Production Company:	Ma.ja.de. Fiction
Financial Support from:	Mitteldeutsche Medienförderung, BKM, DFFF and Creative Europe - MEDIA (development).



DIRECTOR: ANDREAS GOLDSTEIN

Andreas Goldstein (1964) was born in East Berlin, where he attended cultural and drama studies at the Humboldt University. Later on, he attended the Film and Television Academy KONRAD WOLF in Potsdam-Babelsberg and studied directing. He worked as assistant director with the well-known East German director Peter Voigt and as a freelance producer for Next Film (Laurens Straub). In 2008 he founded the production company Oktoberfilm GbR, together with Susanne Binninger. Since then, he has been working as a producer and author, occasionally also as a writer of film reviews and texts on film theory.



Foto: © A. Goldstein

CO-WRITER, DIRECTOR OF PHOTOGRAPHY & EDITOR: JAKOBINE MOTZ

Jakobine Motz (1967) grew up in the GDR, studied cinematography at the Film and Television Academy KONRAD WOLF in Potsdam-Babelsberg and post-graduated at the American Film Institute in Los Angeles. She works as DoP and editor as well as documentary filmmaker and co-author. Her work includes award-winning shorts and documentaries as KICK IN IRAN (2012), FREEDOM BUS (2013) and CLAIMING THE SPACE (2009). For the short film of Andreas Goldstein DETECTIVE (2006), she worked as DoP and editor.



Foto: © J. Motz



DIRECTOR'S STATEMENT

The seismic shifts hitting global capitalism began with the beating of a wing that summer of 1989. From today's perspective, it appears an enchanted time, a time when everyone was cast under a spell. The effects of this spell can be sensed through history. Again and again, Adam opens his eyes, as though trying to wake from a dream.

In the current discourse on East Germany and Communism, its conflicts are reduced to the dichotomy between the individual's desire for freedom and the constraints of the state. This omits one important point: the goal of the popular movement in 1989 was not the society we are left with today. At the end of the film, Evelyn expresses the hope widespread at that time: „No-one needs to be afraid of a war any more. Now, they can use all that money for useful things, not just here, but all over the world.“

DIRECTOR'S FILMOGRAPHY (SELECTION)

- 1999 THE EXPLANATION OF THE 1ST CHAPTER LUCE
documentary, graduation film at HFF, 36 min, 35mm, Festival premiere: Duisburger Filmweek 1999
- 2006 DETECTIVE
short film, 20 min, 35mm, co-production with Next Film Filmproduktion, supported by Kuratorium junger deutscher Film, Mitteldeutsche Medienförderung, Medienboard Berlin Brandenburg, Festival premiere: Venice International Film Festival 2006, German Film Critics Prize „Best Short Film 2006“, Prädikat „Besonders wertvoll“ by the German Film Rating Commission. Diverse Festivals: Viennale 2006, Hamburger Kurzfilmtage, Oberhausen
- 2018 THE COMMUNIST
in post-production, documentary, 90min, Oktoberfilm in co-production with Ma.ja.de. Filmproduktions GmbH and ZDF Das kleine Fernsehspiel, supported by Ruge-Grant, DEFA-Grant, Cultura



INTERVIEW WITH THE DIRECTOR ANDREAS GOLDSTEIN

What is ADAM & EVELYN about?

ADAM & EVELYN tells two stories. There is the story of a couple entangled in their own conflicts which, in the last weeks and days of the German Democratic Republic, gets caught-out and ultimately overwhelmed by historical events.

Then again, they are not just any couple. Adam and Evelyn expulse themselves from the narrow borders of their paradise to arrive in the present. The declaration of a provincial garden in East-Germany as a paradise can certainly be taken for real, in all its ambiguity.

The serene tempo is striking. It feels as if the protagonists have endless amounts of time.

Capitalism, according to Marx, is the annihilation of space by time. Profit is made by making time. This was unknown in Socialism. You could waste time, because you were sure of your future.

Your film is an adaptation of the novel by Ingo Schulze, "Adam und Evelyn". Why this book?

The novel takes a very film-like approach through its use of omissions. Here lay the temptation. Also, there are passages of dialogue in the novel that seem to step out of time. It is those sentences that made me want to make this film.



Not because of the story?

The story is of course familiar to me. There is particular beauty in narrating the ending of the GDR from outside the GDR. I am also privy to the sense of realism the book displays, the refusal to psychologise or dramatise historical events. The realism of ADAM & EVELYN is contained in the laconic gestures of its protagonists.

In your film, the historical events are portrayed through radio broadcasts. The protagonists act before them as if in front of a curtain.

That's what it is all about: Not to squeeze the specific experiences of the protagonists and the historical events into one dramaturgy. Stories that do so are works of fiction. I am interested in the parallel existence of historical events and own experience. That there is something happening that we cannot understand and of which we only know what it was thirty years later.

What do we know now that the protagonists didn't?

That the West they are about to enter will soon no longer be the same.

That the farewell to the GDR turned out to also be a farewell to the old West-Germany.

That the departure from the post-war period entailed a departure from peace.

The disruptions caused by global capitalism have its origin in the wing-flaps of the summer of 1989. Obviously the existence of a social alternative kept capitalism in check. This civilising factor has now gone.

Is your own GDR-experience reflected in the film?

You cannot make a film about the life of others. That is entirely impossible. You always speak of yourself.

My experience of the GDR is grave only in parts as I have studied there, but I didn't have a career. I witnessed collapse and decline, a period of calm where politics had already given up. The waiting.

My experience of the GDR is also and primarily the treatment of its history after the GDR had disappeared.

What do you mean by that?

Naturally, all films made today do not depict the GDR, but images of her. They primarily concern themselves with the present and can only be understood from a present-day perspective.

To the same degree that the crisis of capitalism can no longer be ignored as its legitimisation decreases, efforts in portraying the GDR as some kind of horror film have increased. Most GDR-films reduce any given conflict to a narrative of freedom versus state repression, with the collapse of the GDR as the great liberation. They tell me that I should be happy to have arrived in the society I am living in.

What is unsettling about this reading is that it completely ignores that what we have today is not the society people hoped for in 1989. Evelyn says something to this effect towards the end: "Also, nobody needs to be afraid of war anymore. They can now use all the money available for useful things, not only here, all over the world. Come time we will work for only 30hrs per week and instead of serving in the army for two years, everyone will do something useful for a year." Today we know that such optimism proved to be unfounded.

But the GDR was a dictatorship?

Yes, but in more sense that one. A "dictatorship of the proletariat" from the perspective of the ruling party and simply a communist dictatorship from the perspective of the West. Underneath such terminologies, the GDR was a space for being and experiencing to those who lived there.

Despite or because of all the inconveniences, the GDR had become a paradoxical home (Heimat). She offered identity in conflict. The state as such was only questioned in West-Germany. The predominant imagery of our time obscures the actual story in its full contradictoriness.

And although the farewell to the GDR stems from a self-determined choice of party and currency, it still was a farewell. As with every farewell, sadness and later disappointment followed. Sadness and disappointment languish underground since and surface maimed and undefined in the "not everything was bad", in defence of kindergartens or sport clubs. What actually has been lost is the promise or self-expectation of socialism the citizens had held against the existing order.

Questions by Daniel Saltzwedel and comments by Andreas Goldstein.

THE LEAD ACTRESS: ANNE KANIS

Anne Kanis was born in East Berlin in 1979. She is the daughter of the stage actress Elisabeth Richter Kubbutat and the pantomime artist Günter Richter (who has worked until 1991 in the Pantomime Ensemble at the German Theater of Berlin). Anne Kanis was heavily influenced by her artistic family. She performed in 1987 with her brothers, jazz musicians Laurids and Philipp Richter, and with the Pantomime Ensemble as part of the celebrations surrounding Berlin's 750th anniversary.

At the age of 16 she played her first television role in the crime series MAX WOLKENSTEIN. Since then she has worked as an actress and narrator in movies, television films and radio, working with such renowned directors as Max Färberböck, Ben Verbong, Rainer Kaufmann, Christian Görlitz and Torsten Näter.



Foto: © Heike Steinweg

FILMOGRAPHY (SELECTION):

- 2018 ADAM & EVELYN / Andreas Goldstein / Venice International Film Critics Week
- 2009 IM TOTEN WINKEL (series STUBBE)
- 2008 ANONYMA / Max Färberböck
- 2008 BLINDER GLAUBE (series TATORT)
- 2006 PFARRER BRAUN - DREI SÄRGE UND EIN BABY (series PFARRER BRAUN)

2000 ZERBRECHLICHE ZEUGIN / Ben Verbong

THE LEAD ACTOR: FLORIAN TEICHTMEISTER

Florian Teichtmeister (born November 4, 1979 in Vienna) is an Austrian actor. Florian Teichtmeister completed the Max Reinhardt Seminar, where he worked with Karlheinz Hackl and Klaus Maria Brandauer. Since 2005 Florian Teichtmeister is a member of the Theater in der Josefstadt and the Burgtheater in Vienna. He twice won the NESTROY, Austria's highest Theater-Award in 2013 and 2015. In the adaptation of THE DIARY OF ANNE FRANK, filmed in 2015, Teichtmeister played the SS Oberscharführer Karl Josef Silberbauer, who finally arrested Anne Frank.

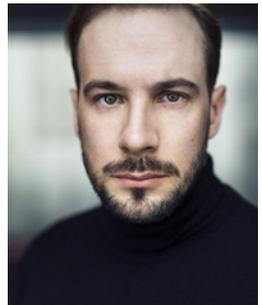


Foto: © Jan Frankl

FILMOGRAPHY (SELECTION):

- 2018 ADAM & EVELYN / Andreas Goldstein / Venice International Film Critics Week
- 2016 LIFE GUIDANCE / Ruth Mader / La Bienale die Venezia 2017
- 2015 DAS TAGEBUCH DER ANNE FRANK / Hans Steinbichler
- 2010 DER SOMMER DER GAUKLER / Marcus H. Rosenmüller
- 2009 DER FALL DES LEMMING / Nikolaus Leytner

THE PRODUCER: HEINO DECKERT

Heino has studied law in Berlin and was a student at the German Film and TV Academy Berlin (DFFB). Upon graduating he founded the production company Ma.ja.de. Filmproduktion GmbH in 1991.

Besides Ma.ja.de Filmproduktion he is the owner of Deckert Distribution, a world sales company for documentaries. He partly owns Blinker Filmproduktion in Cologne and Pluto Films, a world sales company for fiction films.

Heino produced more than 120 award-winning documentaries and fiction films. He worked with directors such as Sergei Loznitsa, Victor Kossakovsky, Hartmut Bitomsky, Thomas Heise and Peter Brosens & Jessica Woodworth. In Venice 2017, he premiered with HUMAN FLOW by Ai Weiwei and in 2018 he had two films in Cannes: DONBASS by Sergei Loznitsa and the coproduction CHRIS THE SWISS by Anja Kofmel. Alongside ADAM & EVELYN, Heino Deckert will also present the new film by Victor Kossakovsky AQUARELA in world premiere at the Biennale this year. Heino teaches at Eurodoc, a European educational program for producers.



Foto: © Ma.ja.de Filmproduktion

NOVELIST: INGO SCHULZE

Ingo Schulze was born in 1962 in Dresden and was raised there. After serving military service for a year and a half he studied Classical Philology (Classical Latin, Ancient Greek) in Jena. He then worked as a dramaturg at the Landestheater Altenburg and, in 1990, started a regional newspaper. He resides in Berlin since 1995 as an independent writer.

Ingo Schulze known for such titles as "33 Moments of Happiness: St. Petersburg Stories" (1995/2001), "Simple Stories" (1998/2002), "New Lives" (2005/2008), "One More Story: Thirteen Stories in the Time-Honored Mode" (2007/2010), "Adam und Evelyn" (2008/2011), "Orangen und Engel - Italienische Skizzen" (2012), "Unsere schönen neuen Kleider" (2012), "Peter Holtz - sein glückliches Leben erzählt von ihm selbst" (2017).

Besides Germany "Adam und Evelyn" was published in Brazil, France, Greece, Italy, Korea, The Netherlands, Slovenia, Sweden and USA.

„Adam und Evelyn“ was an attempt to describe in the simplest of ways the changing of worlds that took place in 1989. The transition from one system to another always seemed interesting to me, the alteration of dependence and freedom. With the biblical reference, I was able to relate personal experience to a broader human experience. With each chapter, questions arose: what is it to realize something, what is a sin, what love, what is seduction, what is guilt, is there a paradise? Soon after the novel was published Andreas Goldstein got in touch with me. During our correspondence and meetings, a rare artistic and personal trust evolved. It is a blessing that the responsibility for this film has been placed in his hands.



Foto: © Gaby Gerster



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