

THE PERSONAL IS POLITICAL:

Four films by **MARGARETHE VON TROTTA**

ROSA LUXEMBURG

THE LOST HONOUR OF KATHARINA BLUM

THE SECOND AWAKENING OF CHRISTA KLAGES

THE GERMAN SISTERS



PREMIERING AT BARBICAN 2-6 OCTOBER 2018

NATIONWIDE TOUR FROM NOVEMBER

**REDISCOVER THE WORK OF THE FOREMOST FEMALE DIRECTOR
OF THE NEW GERMAN CINEMA MOVEMENT**

The first female director to win the Golden Lion at the Venice Film Festival, **Margarethe von Trotta** (1942) is to thank for some of the most trailblazing films over the past five decades. STUDIOCANAL and Independent Cinema Office are delighted to offer audiences the chance to rediscover her work when a season of her films – newly restored in 4K and little seen since their original release – screen at **Barbican** from **2-6 October 2018**, with a nationwide tour to follow in **November and December**. STUDIOCANAL will release on their Vintage World Cinema label in Q1 2019, several for the first time. The release of these films is supported by the BFI Audience Fund, using funds from the National Lottery, to support a broad range of film culture across the UK, grow audience appetite and encourage greater enjoyment of a wide range of cinema.

As part of their 'Margarethe von Trotta Revisited' programme, Barbican will welcome Margarethe von Trotta for a ScreenTalk on 2 Oct to discuss her illustrious career, following a screening of her 1986 Palme d'Or nominated film **Rosa Luxemburg**, in a newly restored print. This will be complemented by two further screenings from her body of work, **The Lost Honour of Katharina Blum** and **The Second Awakening of Christa Klages** (also in new prints). **The German Sisters** will join the nationwide tour in November and December.

Von Trotta's wonderfully complex and outspoken female characters have undoubtedly inspired those taking centre stage in films by contemporary directors such as Jane Campion, Andrea Arnold, Lynne Ramsay and Lone Scherfig. One of the most gifted – but often overlooked – directors to emerge from the New German Cinema movement at the same time as Rainer Werner Fassbinder and Werner Herzog – von Trotta has never shied away from topics that resonate with contemporary lives and provoke revolutionary discussion. The power of mass media, historical events, radicalisation and women's rights, have all been visible elements in her films since the politically turbulent 1970s.

The four films that are screening in this mini-season represent the best of New German Cinema and von Trotta's remarkable talent in portraying how the personal is political. **The Lost Honour of Katharina Blum** (co-directed with Volker Schlöndorff) is a stinging commentary on individual freedom and media manipulation that is as relevant today as it was back in 1970. **The Second Awakening of Christa Klages** is based on a true story of young mother who robbed a bank to raise funds for her daughter's day-care centre. In **Rosa Luxemburg**, the eponymous philosopher and socialist is brought alive by von Trotta's long-time regular actor Barbara Sukowa (Fassbinder's *Lola*). And **The German Sisters** tells the real-life story of the Enlein sisters in a prescient and intimate story of Germany in the 1980s, still reeling from the Nazi Years.

“THE INDEFATIGABLE FEMINIST OF THE ONCE-NEW GERMAN CINEMA.” SIGHT & SOUND

ROSA LUXEMBURG (1986)

*Rosa Luxemburg is Margarethe von Trotta's remarkable biopic of one of the most fascinating figures in modern European political history. Having fought for women's rights and to revolutionise the state in early 20th century Poland and Germany, the Marxist revolutionary Luxemburg (1871-1919) formed the famous Spartacist League, later the Communist Party of Germany. After a failed uprising, Luxemburg was murdered in Berlin at the age of 47. The film traces Luxemburg's political and moral development from journalist and author to dissenter from the party line and imprisoned pacifist. Portrayed masterfully by von Trotta regular Barbara Sukowa (also known from Rainer Werner Fassbinder's *Lola*), Luxemburg's character comes alive on screen with a depth and complexity than her public image as a militant revolutionary might lead us believe.*

THE LOST HONOUR OF KATHARINA BLUM (1975)

*Young housekeeper Katharina falls for a handsome man at a party – who unbeknownst to her is a criminal on the run from the police. The night she spends with the alleged terrorist is enough to bring her quiet life into ruins and bring her under police surveillance. Now the exploited subject of cheap newspaper sensationalism, Katharina becomes a target of anonymous phone calls and letters, sexual advances and threats, all testing the limits of her dignity and sanity. Directed with her then-husband Volker Schlöndorff (*The Tin Drum*), *The Lost Honour of Katharina Blum* is a powerful yet sensitive adaptation of Heinrich Böll's controversial novel. A stinging commentary on state power, individual freedom and media manipulation, the film feels as relevant today as on the day it was released in 1975.*

THE SECOND AWAKENING OF CHRISTA KLAGES (1978)

*The solo directorial debut of Margarethe von Trotta, the film tells of a young woman who, to finance her daughter's day-care centre, robs a bank. On the run, she is pursued by the police and more mysteriously by a young woman who was her hostage in the bank raid. Shot on a shoestring budget, this compelling and convincing film was also one of a handful of contemporary films that responded to the events surrounding the national terrorist collective Baader-Meinhof, a topic that von Trotta kept referring to in her later work (such as *The German Sisters*).*

THE GERMAN SISTERS (1981)

Based on the real life story of the Enlein sisters, this is the purest expression of Margarethe Von Trotta's combination of the personal and the political. Juliane (Jutta Lampe) is a feminist journalist, arguing for abortion rights; Marianne (Barbara Sukowa) is a terrorist revolutionary in a Baader-Meinhof type group. As

Marianne's political activism begins to take a personal cost, Juliane is stricken between her politics and her need to protect her sister and her family. But when Marianne is imprisoned, Juliane is forced to confront the realities of the harsh power of the state. Von Trotta's first collaboration with her muse Barbara Sukowa (who she would make the protagonist of six more of her features) was selected by Ingmar Bergman as one of his favourite films of all time.

BARBICAN SCREENINGS

Rosa Luxemburg & ScreenTalk with Margarethe von Trotta

West Germany 1986, dir Margarethe von Trotta, 124 mins
2 Oct 18.30, Barbican Cinema 2

The Lost Honour of Katharina Blum + intro by Margarethe von Trotta

West Germany 1975, dir Margarethe von Trotta & Volker Schlöndorff, 84 mins
3 Oct, 18.30, Barbican Cinema 2

The Second Awakening of Christa Klages

West Germany 1978, dir Margarethe von Trotta, 93 mins
6 Oct, 16.15, Barbican Cinema 2

<https://www.independentcinemaoffice.org.uk/tours/margarethe-von-trotta/>



[facebook.com/StudiocanalUK](https://www.facebook.com/StudiocanalUK)



[@studiocanaluk](https://www.instagram.com/@studiocanaluk)



[@StudiocanalUK](https://www.twitter.com/@StudiocanalUK)

For further information please contact ORGANIC:
Jack Wiggs / vintage@organic-publicity.co.uk / 0207 052 1269

About STUDIOCANAL

STUDIOCANAL, a 100% affiliate of CANAL+ Group held by Vivendi, is Europe's leader in production, right acquisition, distribution and international sales of feature films and TV series. STUDIOCANAL operates directly in all three major European markets, France, the United Kingdom and Germany, as well as in Australia and New Zealand.

STUDIOCANAL owns one of the most important film libraries in the world, boasting more than 6,500 titles from 60 countries, including the iconic *Terminator 2*, *Breathless*, *Mulholland Drive* and *Belle de jour*.

STUDIOCANAL has fully-financed recent box office hits like *Paddington 2*, *The Commuter* and *Early Man*. Upcoming films backed by STUDIOCANAL include *How to Talk to Girls at Parties* featuring Nicole Kidman, the highly-anticipated *The Guernsey Literary and Potato Peel Pie Society* by Mike Newell, and Aardman Studios' stop-motion film *Shaun the Sheep 2*.

STUDIOCANAL is actively developing and distributing high-end TV series through its network of award-winning European production companies, including Tandem Productions in Germany (*Crossing Lines*, *Spotless*), the UK's RED Production Company (*The Five*, *Happy Valley*), Scandinavia's SAM created by Soren Sveistrup and Adam Price (*Borgen*, *The Killing*), and Spain's BAMBÚ

VINTAGE WORLD CINEMA

Open your eyes to a new world of film with the Vintage World Cinema collection. Discover and enjoy classic, iconic films from around the globe, all stunningly restored with brand new bonus content.

About the BFI

The BFI is the lead organisation for film in the UK with the ambition to create a flourishing film environment in which innovation, opportunity and creativity can thrive by:

- Connecting audiences to the widest choice of UK and World cinema
- Preserving and restoring the most significant film collection in the world for today and future generations
- Championing emerging and world class filmmakers in the UK – investing in creative, distinctive and entertaining work
- Promoting UK film and talent to the world
- Growing the next generation of film makers and audiences

The BFI is a Government arm's-length body and distributor of Lottery funds for film. The BFI serves a public role which covers the cultural, creative and economic aspects of film in the UK. It delivers this role:

- As the UK-wide organisation for film, a charity core funded by Government
- By providing Lottery and Government funds for film across the UK

- By working with partners to advance the position of film in the UK

Founded in 1933, the BFI is a registered charity governed by Royal Charter.

The BFI Board of Governors is chaired by Josh Berger CBE.



VINTAGE WORLD CINEMA