



CHRISTIAN PETZOLD

THE STATE WE ARE IN

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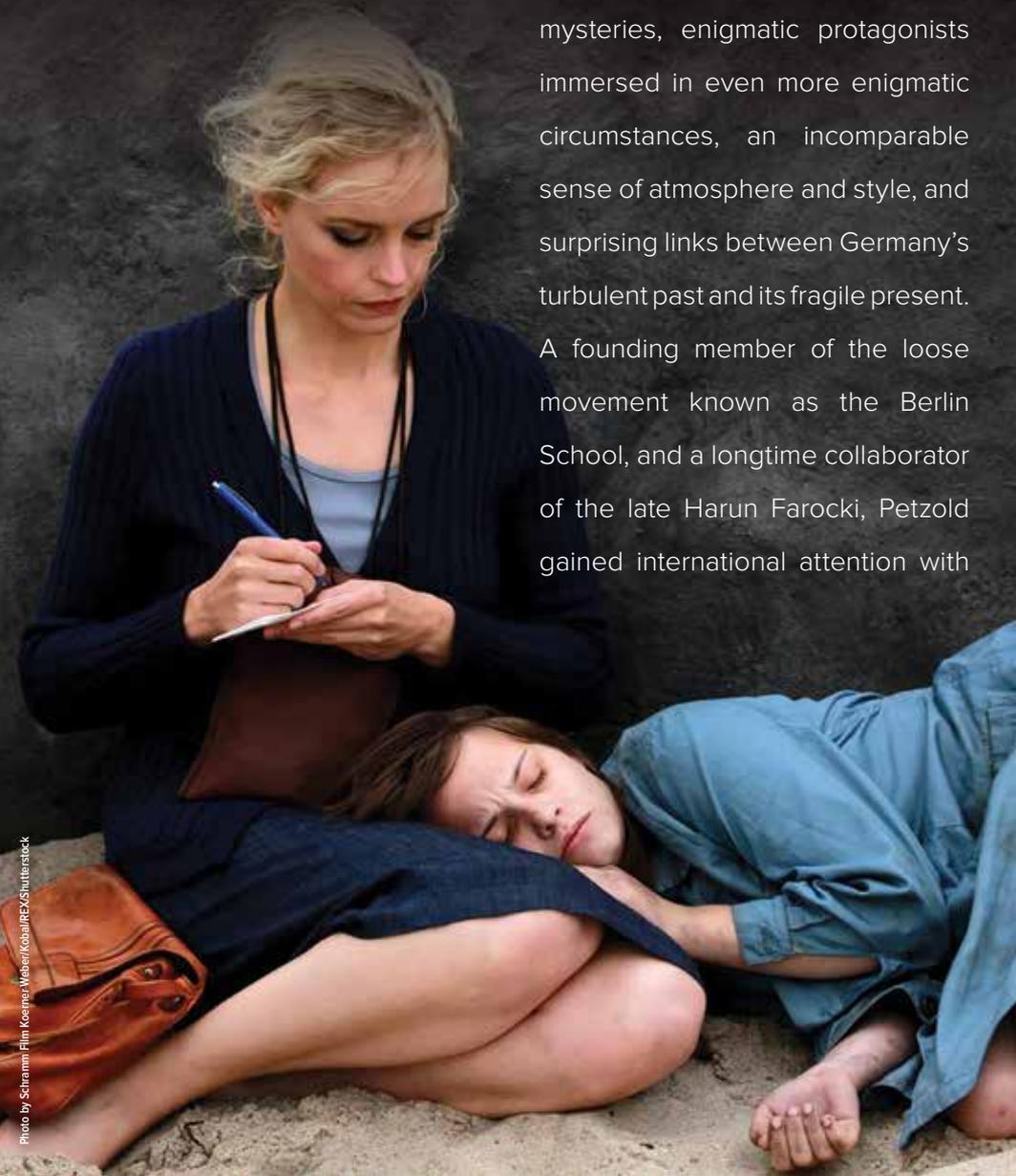
PETZOLD
IN PERSON!

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NOV 30–DEC 13 · TICKETS: FILMLINC.ORG

Christian Petzold's films are like no one else's.

At once intricately engaged with the real world and steeped in film history, they radically reimagine such genres as film noir, thriller, melodrama, and the spy drama, offering narrative mysteries, enigmatic protagonists immersed in even more enigmatic circumstances, an incomparable sense of atmosphere and style, and surprising links between Germany's turbulent past and its fragile present. A founding member of the loose movement known as the Berlin School, and a longtime collaborator of the late Harun Farocki, Petzold gained international attention with



acclaimed titles *Jerichow* (2008), *Barbara* (2012; NYFF50), *Phoenix* (2014), and his latest masterwork, *Transit* (2018; NYFF56). The expanse of his career—which you can read about in chronological order on the following pages—affirms his status as one of contemporary cinema’s premier directors, and the Film Society is honored to host Petzold in person. In addition to featuring his own works, we will present a selection of movies that have influenced him.

Presented in collaboration with the Goethe-Institut, with support from German Films

Organized by Dennis Lim and Dan Sullivan

Marco Krüger © Schramm Film

SNEAK PREVIEW

TRANSIT

Germany/France, 2018, 101m

German and French with English subtitles

In Petzold’s brilliant, haunting adaptation of German novelist Anna Seghers’s 1944 book *Transit*, a hollowed-out European refugee (Franz Rogowski), who has escaped from two concentration camps, arrives in Marseille assuming the identity of a dead novelist whose papers he is carrying. He enters the arid, threadbare world of the refugee community, where he becomes enmeshed in the lives of a desperate young mother and son and a mysterious woman named Marie (Paula Beer). *Transit* is a film told in two tenses: 1940 and right now, historic past and immediate present, like two translucent panes held up to the light and mysteriously contrasting and blending. An NYFF56 selection. *A Music Box Films release.*

Friday, November 30 6:30pm

Q&A with Christian Petzold



PILOTS / PILOTINNEN

Germany, 1995, 16mm, 68m

German with English subtitles

Petzold's film school graduation project is an unconventional thriller—which later aired on German TV—that introduces a major theme of his films: women navigating a cold world of dead-end jobs and economic precarity in post-reunification Germany. Loosely adapting *The 39 Steps*, *Pilots* follows two traveling cosmetic saleswomen—one nearing middle age and fighting for her job, the other a younger competitor and the boss's lover—who start out as enemies and become outlaw accomplices. Petzold captures mid-nineties Germany's bland highway landscapes of roadside motels and rest-stops in an economical style reminiscent of Bresson. *Courtesy of Austrian Filmmuseum.*

Preceded by:

SÜDEN

Germany, 1990, 16mm, 9m

German with English subtitles

Friday, December 7 9:00pm*

Wednesday, December 12 7:00pm

@filmlinc



CUBA LIBRE

Germany, 1996, 92m

German with English subtitles

Extending his fascination with genre cinema, Petzold's second feature is a made-for-television variation on the 1945 noir *Detour*, transposing Ulmer's Poverty Row classic from the gloomy backroads of postwar America to the drab railway stations and sunlit autobahns of 1990s Europe. Across this colorless landscape, homeless drifter Tom tracks ex-lover-turned-prostitute Tina with the questionable assistance of a slick rich guy named Jimmy, pursuing parallel paths on a desperate odyssey westward that just might lead all the way to Cuba.

Wednesday, December 12 8:45pm



Hans Fromme, © Schramm Film

THE SEX THIEF / DIE BEISCHLAFDIEBIN

Germany, 1998, 35mm, 85m

German with English subtitles

The third of Petzold's acclaimed television films closes his unofficial trilogy about marginalized women on the run with a tale of two sisters: Petra, a seasoned femme fatale posing as a successful hotel manager to dupe rich men around the luxury tourist resorts of Morocco, and Franziska, a failed academic desperately seeking a job in Cologne. Petzold portrays the exotic North African locale and the bright gray shops and transit zones of western Germany with the same stark equanimity, portraying a world of creepy businessmen, crippling debt, and the crushing weight of capitalism with a life of crime the only chance of escape. *Courtesy of Austrian Filmmuseum.*

Sunday, December 2 6:30pm

Introduction with Christian Petzold

Saturday, December 8 6:30pm



Photo by Schramm Film/Kobal/REX/Shutterstock

THE STATE I AM IN / DIE INNERE SICHERHEIT

Germany, 2000, 35mm, 106m

German and Portuguese with English subtitles

With *The State I Am In*, Petzold definitively emerged as one of contemporary German cinema's masters—and one of the preeminent chroniclers of the nation's recent history. What at first seems a normal bourgeois European family on vacation is soon revealed to be something far more complex: the couple are former Red Army Faction operatives, on the run since the 1970s. In tow is their rebellious teenage daughter, who hungers for a normal life of boys, cigarettes, and pop music. Perpetually on the lam in a modern Europe that has all but forgotten them, the family finds its old dreams of a revolutionary future fading in the bright glare of the present. *Courtesy of the Goethe-Institut.*

Saturday, December 1 4:00pm

Q&A with Christian Petzold

Friday, December 7 6:30pm

Sunday, December 9 2:00pm



Courtesy of Austrian Filmmuseum

SOMETHING TO REMIND ME / TOTER MANN

Germany, 2001, 35mm, 90m

German with English subtitles

The first entry in Petzold's "ghost trilogy," *Something to Remind Me* marks the first of his many collaborations with actress Nina Hoss. It's also the director's first variation on *Vertigo*, reshaping Hitchcock's classic story of pursuit, manipulation, and doomed obsessions via a seemingly innocent attraction between reserved attorney Thomas and Leyla, a lonely blonde woman who's new in town. But all is not what it appears to be. Dialing back Hitchcock's romantic impulse and cinematic extravagance, Petzold uses his trademark stylistic rigor and keen eye for human complexity to craft a fragile moral universe all his own. *Courtesy of Austrian Filmmuseum.*

Tuesday, December 4 9:00pm

Sunday, December 9 9:00pm



Honorarfrei - nur fr diese Sendung bei Nennung ZDF und Stephan Rabold

WOLFSBURG

Germany, 2003, 35mm, 90m

German with English subtitles

In the titular central German factory town, once the seat of Hitler's auto industry, self-absorbed luxury car salesman Philipp (Benno Fürmann) flees the scene of an accident that injures a young boy. But when he meets the child's mother, a supermarket shelf-stocker played by Nina Hoss, the guilt-ridden Philipp becomes embroiled in a melodrama of lies, romantic obsession, and simmering class conflict. With this tangle of social, moral, and narrative threads, Petzold paints a portrait of a bitter-cold society in which values of responsibility and care are dissolving, and where the connections between people become hopelessly frayed. *Courtesy of Austrian Filmmuseum.*

Tuesday, December 4 7:00pm

Tuesday, December 11 9:15pm



Courtesy of Goethe-Institut

GHOSTS / GESPENSTER

Germany/France, 2005, 35mm, 85m

German and French with English subtitles

The spectral figures at the center of Petzold's dark, oneiric film (the second in his "ghost trilogy") are young nomads on the margins of Europe's economy. Following a violent altercation in a Berlin park, Nina and Toni—two young women drifting between state institutions, foster homes, and menial work programs—forge an ambiguous but tender alliance. But an encounter with a well-to-do French couple convinced that Nina is their long-lost daughter, kidnapped as a toddler, reveals physical and mental scars and exposes them to the cruel indifference of the world. *Courtesy of the Goethe-Institut.*

Saturday, December 8 4:30pm

Thursday, December 13 7:00pm



Courtesy of Cinema Guild

YELLA

Germany, 2007, 35mm, 89m

German with English subtitles

Inspired by Herk Harvey's 1962 horror classic *Carnival of Souls*, Petzold's final entry in the "ghost trilogy" locates its chills in the cold cruelty of contemporary male-driven business culture. The title character, played with remarkable poise by Nina Hoss, is an eager businesswoman from the former East who discovers that the "good job" she's just landed in Hanover isn't as promising as it seems—and that her past life is not so easily left behind. Deftly pivoting between psychological horror and cool realism, *Yella* is at once an eerie reworking of genre norms and a potent rumination on neoliberal capitalism following the uneven reunification of the two Germanies.

Sunday, December 2 4:00pm

Q&A with Christian Petzold

Sunday, December 9 4:15pm



Courtesy of Cinema Guild

JERICHOW

Germany, 2008, 35mm, 93m

German and Turkish with English subtitles

In this unofficial adaptation of James M. Cain's *The Postman Always Rings Twice*, steely-eyed yet fragile Petzold regular Benno Fürmann plays Thomas, a hard-up Afghanistan war veteran who takes a job as a driver for Ali, a wealthy Turkish snack-bar entrepreneur. But his loyalty is tested when he meets Laura, Ali's quietly frustrated wife (Nina Hoss), and the two begin a dangerous affair. As the relationship intensifies, Ali's paranoia becomes more volatile, plunging the characters into a morass of lies and suspicion, beneath which simmer the xenophobia and economic inequities of contemporary Europe.

Friday, November 30 9:15pm

Introduction by Christian Petzold

Saturday, December 8 8:30pm

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Courtesy of Goethe-Institut

DREILEBEN: BEATS BEING DEAD

Germany, 2011, 88m

German with English subtitles

For the television miniseries *Dreileben*, Petzold, Dominik Graf, and Christoph Hochhäusler each directed a feature film on the same subject—the escape of a convicted criminal in a small central German town—but told from completely different points of view and in radically contrasting styles. At the start of his genre-bending, wonderfully unpredictable *Beats Being Dead*, a convicted killer, released under police custody to pay his last respects to his late mother, escapes from a country hospital. But the film comes to center on two star-crossed lovers: Johannes, a shy young hospital orderly, and Bosnian refugee Ana, whom Johannes nobly rescues from the clutches of her abusive biker boyfriend. In the background, a police manhunt proceeds apace, while in the foreground Petzold reminds us that nothing can be as dangerous as first love. *Courtesy of the Goethe-Institut.*

Thursday, December 6 9:00pm



Photo by Schramm Film Koerner Weber/Kobal/REX/Shutterstock

BARBARA

Germany, 2012, 35mm, 105m

German with English subtitles

Set in 1980, the first chapter of Petzold's trilogy "Love in Times of Oppressive Systems" centers around a doctor—played by the incomparable Nina Hoss, in her fifth film with the director—exiled to a small town from East Berlin as punishment for applying for an exit visa from the GDR. Planning to flee for Denmark with her boyfriend, Barbara remains icy and withdrawn around her colleagues, particularly with the lead physician (the excellent Ronald Zehrfeld), who is hiding a secret of his own. With her patients, however, the guarded doctor is kind, warm, and protective, even risking her own safety for one of her charges. Masterfully controlled and totally absorbing, this Cold War thriller expertly details the costs of telling and withholding the truth. An NYFF50 selection. *Courtesy of the Goethe-Institut.*

Tuesday, December 11 7:00pm

Thursday December 13 9:00pm



Photo by Schramm Film Koerner Weber/WDR/Arte/Tempus/Kobal/REX/Shutterstock

PHOENIX

Germany, 2014, 98m

German with English subtitles

Petzold's riveting film follows a concentration camp survivor (Nina Hoss) returning to Berlin in search of the husband she still loves, who may or may not have betrayed her to the Nazis. Set in the period immediately following the war that gave rise to the *Trümmerfilm* (literally "rubble film"), *Phoenix* is an engrossing reflection on the postwar reconstruction of identity couched as a noirish thriller of mistaken identity. Co-written with the late Harun Farocki, it is a precisely and exquisitely crafted chamber piece, resonant and gripping, softly building to a stunning finale.

Preceded by:

WHERE ARE YOU, CHRISTIAN PETZOLD?

Germany/France, 2017, 23m

German with English subtitles

Saturday, December 1 6:45pm

Introduction by Christian Petzold

Sunday, December 9 6:30pm



Nothing Ventured

HARUN FAROCKI PROGRAM

TRT: 117m

The following films were major influences on Petzold's work.

THE INTERVIEW / DIE BEWERBUNG

Harun Farocki, Germany, 1997, 59m

German with English subtitles

Harun Farocki's darkly funny documentary investigates job application training courses for dropouts, recovered addicts, mid-level managers, and the long-term unemployed. Shot with the director's distinctive analytical rigor and keen irony—and scored with Neil Young's blistering guitar soundtrack for Jarmusch's *Dead Man*—Farocki's film mounts a bleak exposé into the corrosive effects of management culture and self-branding, in which hopeful job applicants slowly learn that their identities are commodities to be packaged and sold. The Interview was a source text for the humiliating job interviews seen in Petzold's *The Sex Thief*.

Screening with:

NOTHING VENTURED / NICHT OHNE RISIKO

Harun Farocki, Germany, 2004, 58m

German with English subtitles

In *Nothing Ventured*, Harun Farocki trains his incisive gaze on the world of venture capital. A source of inspiration for the corporate world of Petzold's *Yella*, Farocki's deadpan observational documentary follows, over two days, the tense rituals of presentation and negotiation of entrepreneurs and bankers as they speculate on the futures of arcane products and business ventures. What emerges is a microcosm of global financialization and corporate business culture played out as a series of masculine performances, of offers and counter-proposals, and of power struggles enacted behind a veneer of professionalism and acumen.

Thursday, December 6 6:30pm

SCHEDULE

All screenings & events take place in the Walter Reade Theater unless otherwise noted

FRIDAY, NOVEMBER 30

- 6:30** 🗨 Sneak Preview: Transit
9:15 🗨 Jerichow

SATURDAY, DECEMBER 1

- 1:30** He Ran All the Way + A Day in the Country
4:00 🗨 The State I Am In
6:45 🗨 Where Are You, Christian Petzold? + Phoenix
9:15 Some Came Running

SUNDAY, DECEMBER 2

- 2:00** Oslo, August 31
4:00 🗨 Yella
6:30 🗨 The Sex Thief
8:30 The Woman Next Door

MONDAY, DECEMBER 3

No Screenings

TUESDAY, DECEMBER 4

- 4:00** He Ran All the Way + A Day in the Country
7:00 Wolfsburg
9:00 Something to Remind Me

WEDNESDAY, DECEMBER 5

No Screenings

THURSDAY, DECEMBER 6

- 3:30** Some Came Running
6:30 The Interview + Nothing Ventured
9:00 🗨 Dreileben: Beats Being Dead

FRIDAY, DECEMBER 7

Screenings in Elinor Bunin Munroe Film Center

- 4:00** The Woman Next Door
6:30 The State I Am In
9:00 Pilots + Süden

SATURDAY, DECEMBER 8

- 2:00** Le Petit lieutenant
4:30 Ghosts
6:30 The Sex Thief
8:30 Jerichow

SUNDAY, DECEMBER 9

- 2:00** The State I Am In
4:15 Yella
6:30 Phoenix + Where Are You, Christian Petzold?
9:00 Something to Remind Me

MONDAY, DECEMBER 10

No Screenings

TUESDAY, DECEMBER 11

- 7:00** Barbara
9:15 Wolfsburg

WEDNESDAY, DECEMBER 12

Screenings in Elinor Bunin Munroe Film Center

- 7:00** Pilots + Suden
8:45 Cuba Libre

THURSDAY, DECEMBER 13

- 7:00** Ghosts
9:00 Barbara

🗨 CHRISTIAN PETZOLD IN-PERSON

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- \$10 Members
\$12 Students, Seniors, Persons with Disabilities
\$15 General Public

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Acknowledgments: Austrian Filmmuseum; Judith Revault d'Allonnes — Centre Pompidou; Deutsche Kinemathek; Goethe-Institut; German Films Service + Marketing GmbH; Institut français; The Match Factory; Music Box Films; Schramm Film



Photo by United Artists/Kobal/REX/Smithstock



CARTE BLANCHE: Christian Petzold Selects

HE RAN ALL THE WAY

John Berry, USA, 1951, 35mm, 77m

Before his career was cut short by the Hollywood blacklist and a fatal heart condition, John Garfield (*The Postman Always Rings Twice*) gave his final, chilling performance as a criminal wracked with paranoia. John Berry's subtle, doom-laden noir follows a petty thief (Garfield) who takes a young, smitten girl (Shelley Winters) and her family hostage after a heist goes wrong. Garfield was a target of the House Un-American Activities Committee during its investigation of Communists in the entertainment industry, and his restive protagonist in *He Ran All the Way* is almost too real—a sweaty, desperate outsider masterminding his escape from the law.

Screening with

A DAY IN THE COUNTRY / PARTIE DE CAMPAGNE

Jean Renoir, France, 1936, 35mm, 40m
French with English subtitles

Based on a short story by Guy de Maupassant, Jean Renoir's touching featurette chronicles a single afternoon during which a mother and daughter picnic with two fishermen in the French countryside. Resplendent with idyllic images and attentive to complex internal psychology in a way that few feature-length films have managed, *A Day in the Country* is considered a small masterpiece in Renoir's filmography. It's a filmic poem that perfectly blends the naturalism of Maupassant's prose with the director's singular approach to impressionism. *Print courtesy of the Institut Français.*

Saturday, December 1 1:30pm

Tuesday, December 4 4:00pm



Photo by Motiye/Don't Look Now/Koaal/REX/Shutterstock

OSLO, AUGUST 31ST / OSLO,
31. AUGUST

Joachim Trier, Norway, 2011, 35mm, 95m
English and Norwegian with English
subtitles

Daylight lingers at the end of August in Oslo, but the sun is no friend to Anders, a semi-recovered addict facing a new life—which may not be too appealing without his former habits. Adapted from the same novel as Louis Malle's *The Fire Within* (1963), this subtle, haunting film follows Anders as he tries to adjust: making love, wandering through Oslo, interviewing for a job, seeing old friends, and trying to get comfortable with his new situation. Joachim Trier's first feature, *Reprise*, was a breakthrough for the director, and while that antic fiction was about friendship and hope, this second film, with its traces of Bresson, is something altogether different.

Sunday, December 2 2:00pm



Courtesy of Why Not?

LE PETIT LIEUTENANT

Xavier Beauvois, France, 2005, 35mm,
110m

French, Polish, and Russian with English
subtitles

Xavier Beauvois's tough, eruptive deconstruction of the police procedural follows Antoine (Jalil Lespert), a young police academy graduate from provincial Le Havre who joins a murder investigation within Paris's busiest precinct and forms a complicated mentorship with a newly sober officer, Caroline Vaudieu (Nathalie Baye). Meticulously crafted and featuring a strong ensemble, *Le Petit lieutenant* is keenly interested in the seemingly dull and tense routines inherent to a genre that is, ultimately, sustained by violence.

Saturday, December 8 2:00pm



Photo by MGM/Orbital/REX/Shutterstock

SOME CAME RUNNING

**Vincente Minnelli, USA, 1958, 35mm,
137m**

Five years after his triumphant turn in the film of James Jones's novel *From Here to Eternity*, Frank Sinatra stars in another Jones adaptation: the 1,200-page chronicle of postwar disillusionment and small-town hypocrisy *Some Came Running*, shrewdly directed by Vincente Minnelli. In one of his most textured portrayals, Sinatra is Dave Hirsh, an embittered ex-GI who returns to his Midwestern hometown to write the next chapter of his life. He's torn between the "respectable" influences of his social-climbing brother (Arthur Kennedy) and schoolteacher love interest (Martha Hyer), and the decadence embodied by gambler Dean Martin (brilliant in his first pairing with Sinatra) and floozy Shirley MacLaine (in her breakout role).

Saturday, December 1 9:15pm

Thursday, December 6 3:30pm



Courtesy of Janus

THE WOMAN NEXT DOOR / LA FEMME D'À CÔTÉ

**François Truffaut, France, 1981, 35mm,
106m**

French with English subtitles

The penultimate film of his directing career, François Truffaut's domestic drama of erotic ambivalence unfolds with the taut, ominous pacing of a thriller. Gérard Depardieu plays Bernard, a happily married father who becomes fatefully entangled with a former lover, Mathilde (Fanny Ardant), when she and her husband and young son become the new tenants of a neighboring house. Bolstered by the camerawork of William Lubtchansky and a brooding, atmospheric score by Georges Delerue, *The Woman Next Door* is an incandescent fable of amour fou wreaking havoc on seemingly staid and stable lives in a sleepy provincial town.

Sunday, December 2 8:30pm

Wednesday, December 7 4:00pm

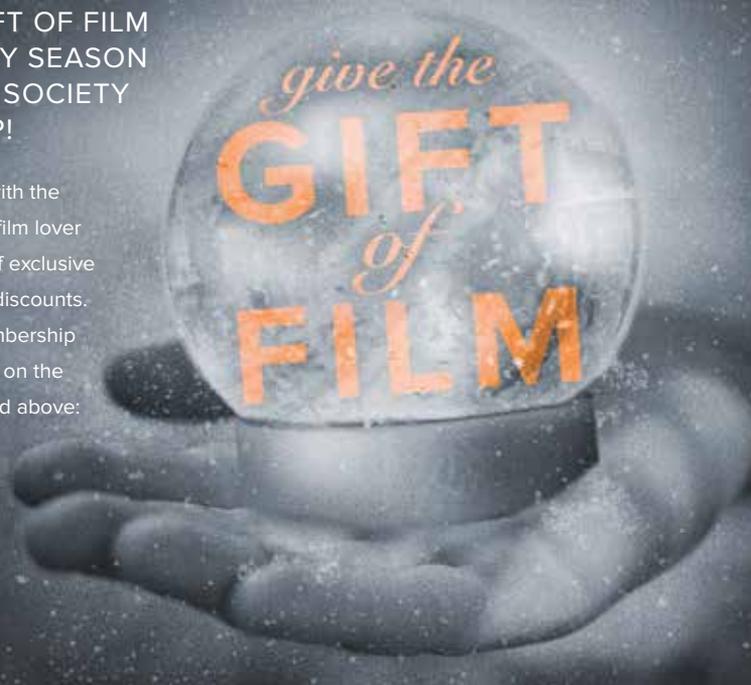
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Image from *Phantom Raiders* by Jacques Tourneur

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