CHRISTIAN PETZOLD
THE STATE WE ARE IN

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*

---

**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.*

---

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*

---

Preceded by:  
SÜDEN  
Germany, 1990, 16mm, 9m  
German with English subtitles

*Friday, December 7  9:00pm*  
*Wednesday, December 12  7:00pm*
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

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

FOR TICKETS: FILMLINC.ORG
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

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
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

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
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

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
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

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
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
<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRIDAY, NOVEMBER 30</td>
<td>6:30</td>
<td>Sneak Preview: Transit</td>
</tr>
<tr>
<td></td>
<td>9:15</td>
<td>Jerichow</td>
</tr>
<tr>
<td>SATURDAY, DECEMBER 1</td>
<td>1:30</td>
<td>He Ran All the Way + A Day in the Country</td>
</tr>
<tr>
<td></td>
<td>4:00</td>
<td>The State I Am In</td>
</tr>
<tr>
<td></td>
<td>6:45</td>
<td>Where Are You, Christian Petzold? + Phoenix</td>
</tr>
<tr>
<td></td>
<td>9:15</td>
<td>Some Came Running</td>
</tr>
<tr>
<td>SUNDAY, DECEMBER 2</td>
<td>2:00</td>
<td>Oslo, August 31</td>
</tr>
<tr>
<td></td>
<td>4:00</td>
<td>Yella</td>
</tr>
<tr>
<td></td>
<td>6:30</td>
<td>The Sex Thief</td>
</tr>
<tr>
<td></td>
<td>8:30</td>
<td>The Woman Next Door</td>
</tr>
<tr>
<td>MONDAY, DECEMBER 3</td>
<td></td>
<td>No Screenings</td>
</tr>
<tr>
<td>TUESDAY, DECEMBER 4</td>
<td>4:00</td>
<td>He Ran All the Way + A Day in the Country</td>
</tr>
<tr>
<td></td>
<td>7:00</td>
<td>Wolfsburg</td>
</tr>
<tr>
<td></td>
<td>9:00</td>
<td>Something to Remind Me</td>
</tr>
<tr>
<td>WEDNESDAY, DECEMBER 5</td>
<td></td>
<td>No Screenings</td>
</tr>
<tr>
<td>THURSDAY, DECEMBER 6</td>
<td>3:30</td>
<td>Some Came Running</td>
</tr>
<tr>
<td></td>
<td>6:30</td>
<td>The Interview + Nothing Ventured</td>
</tr>
<tr>
<td></td>
<td>9:00</td>
<td>Dreileben: Beats Being Dead</td>
</tr>
<tr>
<td>FRIDAY, DECEMBER 7</td>
<td>4:00</td>
<td>The Woman Next Door</td>
</tr>
<tr>
<td></td>
<td>6:30</td>
<td>The State I Am In</td>
</tr>
<tr>
<td></td>
<td>9:00</td>
<td>Pilots + Süden</td>
</tr>
<tr>
<td>SATURDAY, DECEMBER 8</td>
<td>2:00</td>
<td>Le Petit lieutenant</td>
</tr>
<tr>
<td></td>
<td>4:30</td>
<td>Ghosts</td>
</tr>
<tr>
<td></td>
<td>6:30</td>
<td>The Sex Thief</td>
</tr>
<tr>
<td></td>
<td>8:30</td>
<td>Jerichow</td>
</tr>
<tr>
<td>SUNDAY, DECEMBER 9</td>
<td>2:00</td>
<td>The State I Am In</td>
</tr>
<tr>
<td></td>
<td>4:15</td>
<td>Yella</td>
</tr>
<tr>
<td></td>
<td>6:30</td>
<td>Phoenix + Where Are You, Christian Petzold?</td>
</tr>
<tr>
<td></td>
<td>9:00</td>
<td>Something to Remind Me</td>
</tr>
<tr>
<td>MONDAY, DECEMBER 10</td>
<td></td>
<td>No Screenings</td>
</tr>
<tr>
<td>TUESDAY, DECEMBER 11</td>
<td>7:00</td>
<td>Barbara</td>
</tr>
<tr>
<td></td>
<td>9:15</td>
<td>Wolfsburg</td>
</tr>
<tr>
<td>WEDNESDAY, DECEMBER 12</td>
<td></td>
<td>Screenings in Elinor Bunin Munroe Film Center</td>
</tr>
<tr>
<td></td>
<td>7:00</td>
<td>Pilots + Süden</td>
</tr>
<tr>
<td></td>
<td>8:45</td>
<td>Cuba Libre</td>
</tr>
<tr>
<td>THURSDAY, DECEMBER 13</td>
<td></td>
<td>Ghosts</td>
</tr>
<tr>
<td></td>
<td>9:00</td>
<td>Barbara</td>
</tr>
<tr>
<td>CHRISTIAN PETZOLD IN-PERSON</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TICKETS</td>
<td></td>
<td>$10 Members</td>
</tr>
<tr>
<td></td>
<td></td>
<td>$12 Students, Seniors, Persons with Disabilities</td>
</tr>
<tr>
<td></td>
<td></td>
<td>$15 General Public</td>
</tr>
</tbody>
</table>

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

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

Tickets at film Lincoln.org

Tickets at filmlinc.org
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

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.
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.

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

FOR TICKETS: FILMLINC.ORG
SOME CAME RUNNING
Vincenzo 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

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
GIVE THE GIFT OF FILM THIS HOLIDAY SEASON WITH A FILM SOCIETY MEMBERSHIP!

Celebrate cinema with the ultimate gift for the film lover in your life: a year of exclusive benefits and ticket discounts. Purchase a gift membership today and save 15% on the Contributor level and above:

filmlinc.org/gift

COMING IN DECEMBER

SERIES & EVENTS
Dec 10
CHAPO TRAP HOUSE PRESENTS:
STARSHIP TROOPERS

Dec 11 & 13
FILM COMMENT FREE TALKS

Dec 14–Jan 3
JACQUES TOURNEUR,
FEARMAKER

NEW RELEASES
Opens Dec 21
COLD WAR
Held Over!
BURNING
WILDLIFE
SHOPLIFTERS

FOR COMPLETE INFORMATION VISIT FILMLINC.ORG
This project is supported in part by an award from the National Endowment for the Arts. New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.