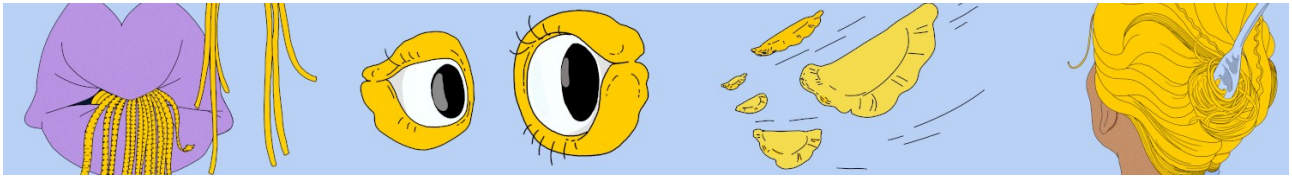


Presskit

INTERFILM – 39. Internationales Kurzfilmfestival Berlin



Behold the program [now online](#) - with all films, stills and details.

Behold the [festival trailer](#) - directed and conceived by animator, Anne Isensee.

And for the press: [Accreditation](#) / [Filmstills](#) / [Preview Films](#)

Presselogin: Filme

Passwort: Festivalfilme4ALL



INTERFILM 14.11.-
FILM 19.11.
2023

39th International Short Film festival Berlin

interfilm.de

INTERFILM, the International Short Film Festival Berlin and KUKI, the Young Short Film Festival Berlin 2023 are once again presenting a program overflowing with all the diversity that the medium of short film has to offer. With more than 300 short films in over 50 programs, events, workshops, panels and presentations, it's easy to lose track of what's going on at the two festivals. That's why we've spun two red threads here that run through the program and hold together the many different events, concepts and curatorial ideas:



***Other* Perspectives in Short Film**

Non-white and queer perspectives in short film are a focus of this 39th edition of INTERFILM

The German Competition focuses on issues of social justice, cultural belonging and personal identity. The three programs deal with stories of BIPOC persons, of migrants, of refugees and of children of the former GDR, of queer people, FLINTA* and all who have to struggle daily for their visibility and participation in society.

In "**Focus On: The *Other* German Cinema**" othering, stereotypes and dominant narratives are turned on their head - with diversity as normality, subversive-empowering stories and nuanced characters by and with BIPOC persons. Three programs are dedicated to queer (self)love in the Asian-Diasporic queer community, coming-of-age stories of children and young adults of colour, as well as the resistant practice of remembering, and the dignified commemoration of the victims and survivors of the Holocaust and racist violence in Germany. **Curation: Canan Turan.**



Non-white perspectives in short film outside Germany are the subject of two special programs: "**Spotlight: Uganda**" focuses on the productivity and creativity of the Ugandan film scene - curated by Ali Musoke and Patience Katushabe, while "**From Afghanistan to Exile**" looks at the short filmmaking of Afghan filmmakers and presents Afghan productions as well as works from the diasporic community - a cooperation with the Goethe-Institut in Exile. **Curation: Zamarin Wahdat.**

At **InterForum**, the space for discussion and sharing knowledge, conceptual and technical aspects of filmmaking meet socially relevant and political content. Naturally, the themes of the festival are also reflected here: With "**The Lighting / What About Skin Tones? Opening the Black Box of Lighting**" addresses the inherent racist bias of film and lighting technology, while "**Ugandan Cinema Unveiled: Spotlight on Stories, Experiences and Struggles**" looks at the specific production conditions in Uganda.

Curators can attend the workshop "**Doing Curatorial Justice**" at InterForum. What possibilities do curators and other festival staff have to create new concepts and practices of ethical representation, justice and accountability at film festivals? The panel "**Beyond a Submission to the Norm**" directly follows the programs of the "Focus On" section and discusses the (non-)presence of BIPOC perspectives, histories and aesthetics at festivals. Finally, Benita Bailey's presentation of her

project "[#YELLIT from the Mountain](#)" is dedicated to making BIPOC artists visible in the current cultural scene.

Other perspectives are a leading thread, found throughout the festival in competitions, special programs, masterclasses, talks and events. [The European Short Film Audience Award](#) offers a broad view of life in Europe with ten films from ten European short film festivals, "[Queer Fever](#)" is a celebration of inventive, highly personal and playful LGBTQIA+ perspectives and "[Reality Bites](#)" proves that perspective and truth are anything but simple.



Reality versus Truth

What is real, what is true? Is it even possible for film to (still) work with these categories? Doesn't the translation of experience into cinematic reality rather involve the process of taking one's own subjectivity seriously and viewing it as a potential, as opposed to a shortcoming?

In its 39th edition, **the festival addresses these questions** with five programs, two presentations and two events held within InterForum:

The three programs of the [documentary film competition](#) reflect the way in which short form documentary narratives are increasingly moving away from purporting to depict reality and towards the essayistic processing of subjective perceptions. Three themes are dealt with in different ways: "[Resistance in Patriarchy](#)" looks into empowerment, resistance and resilience in the context of patriarchal structures, "[Challenging Narratives](#)" questions, deconstructs and contextualizes common narratives, while "[Of Self, Care & Work](#)" examines the relationship to work between tasks, fulfillment and capitalist constraints.

Two special programs further deepen these discourses: "[Reality Bites](#)" presents films on the threshold that keep the audience guessing about fact and fiction. Be it the daily burdens of young mothers or the arbitrary imprisonment and blackmail of travelling filmmakers: Here, new forms are found to reflect on reality.

"[Craving for Narratives](#)" is dedicated to the essayistic short form, showcasing films that find new ways to theorize through aesthetics, document through subjectivity, and communicate themes that remain unspeakable in the classical language of film.

The prominent artist duo, Soda Jerk furthermore showcases the potential of deconstruction and reconstruction, combination and assemblage in two special programs moderated by friend and film curator, Bartholomew Sammut. In Soda Jerk's mid-length works [TERROR NULLIUS](#) and [HELLO](#)

DANKNESS, found footage and excerpts of well-known mainstream films are seamlessly blended with newly produced material - eras, trash, politics, pop culture and DIY converge and in their symbiosis develop a cinematic hyperreality that is unrivaled as well as brilliantly entertaining.

InterForum also presents two events exploring contemporary documentary work: Morgane Frund talks about her film "Ours" in "**Addressing the Male Gaze Through Its Own Image**" and how a nature documentary unexpectedly evolved into a feminist showdown. Douwe Dijkstra gives insight into the process of his film "Neighbour Abdi" in "**A Playful Exchange of Agency.**" Who tells whose story? How can documentary filmmakers preserve the interpretive sovereignty of their protagonists? And who is actually the author when those affected in the film tell their story themselves?

Topics such as truth and reality, but also veracity and delusion, can also be found in other festival sections, sometimes amusing, sometimes challenging, but always inventive. In the process, the view expands to the global, as films from well over 60 countries are shown.