

PRESS KIT

THE DREAMED PATH

DER TRAUMHAFTE WEG

Film by Angela Schanelec
D 2016, 86 min.

OFFICIAL SELECTION

tiff

TORONTO INTERNATIONAL
FILM FESTIVAL 2016

Screening Dates	Toronto International Film Festival 2016
Press & Industry	MON 12 Sept. 21:15h Scotiabank 5
1st Public	MON 12 Sept. 21:45h TIFF Lightbox 3
2nd Public	WED 14 Sept. 16:30h Jackman Hall – AGO

Press contacts at TIFF

Silversalt PR

Thessa Mooij
Phone: +1.646.637.4700
Email: thessa@silversaltpr.com

Jill Rosen
Phone: +1.917.326.0145
Email: jillrosen37@gmail.com

Press materials:
www.silversaltpr.com

Film Production & World Sales

Filmgalerie 451
Saarbrücker Straße 24
10405 Berlin

Phone: + 49.30.33982800
Fax: + 49.30.33982810
Email: kino@filmgalerie451.de
www.filmgalerie451.de



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FILM DATA

Original Title (German): Der traumhafte Weg

International Title: The Dreamed Path

Country of Production: Germany

Year of Production: 2016

Category: Feature, Drama

Running Time: 86 min. 23 sec.

Original format: HD

D-Cinema: DCP 2K

Screen Ratio: 1.33:1

Sound: 5.1

Color

Original Language: English and German

Subtitles (available): English, German, French

World Premiere: Festival del film Locarno – Concorso internazionale 2016

SYNOPSIS

Greece, 1984. Kenneth, an Englishman, and Theres, a German girl, sing in the street to finance their holidays. They are in love, but when Kenneth learns that his mother had an accident, he hastily returns home, leaving Theres behind. Later, starting to realize how much he needs her, he fails in his attempt to win her back. 30 years later in Berlin. Ariane, a 40-year-old TV actress, leaves her husband, a successful anthropologist, after a marital crisis. After moving into an apartment near the main station, the husband starts seeing a homeless man outside his window. It is Kenneth, who does not know that Theres now also lives in Berlin.

DETAILED SYNOPSIS

Greece, summer 1984, the European elections are approaching. English musician Kenneth and Theres, a young German woman, are a couple. They busk to fund their holidays. When Kenneth receives the news that his mother has had an accident he hastily returns home, leaving Theres behind. In England, his mother has lost consciousness as a result of the accident. Distressed by her seemingly hopeless condition, Kenneth turns up in the small West German town where Theres lives with her mother in the autumn of that same year. He spends the night with her in a hotel. Theres appears to be his saving grace, but is unable to withstand his expectations. Debilitated and gutted, he lacks the strength to win her back.

Nine months later Theres gives birth to a son. She leaves the child with her mother and begins her studies, as planned.

Four years pass and Kenneth's mother still has not regained consciousness. Kenneth buries himself in a state of increasing neglect. When he shows up at home after an extended absence, his father asks him to get morphine and to kill his mother.

Convinced the situation is hopeless, Kenneth obeys his father. This act and his mother's death compel him to leave England for good.

At the same time Theres finishes her studies, retrieves her son and goes to Berlin. She takes a job as a teacher at a grammar school specialising in Classics.

Berlin, present day: Ariane, a 40-year-old television actress and mother of a ten-year-old daughter, gets checked into a rehab clinic. This crisis and her desire to change her life lead her to attempt to leave her husband, a successful anthropologist. David loves his wife; fearing there is no other way to help her, he looks for his own flat. It is in a new block of flats near Berlin Central Station. When he looks out the window he sees a homeless man with his dog who has set up camp on the stairs leading to the underground. It is Kenneth, who does not know that Theres is also living in Berlin with her now grown-up son.

CAST

Miriam Jakob
Thorbjörn Björnsson
Maren Eggert
Phil Hayes
Anaïa Zapp

Alan Williams
Miriam Horwitz
Petra Trenkel
Benjamin Hassmann
Michel Drobnik
Ben Carter
Caroline Garnell

Arthur Marioth
Leo Heim
Steffi Niedertzoll
Esther Buss
Paula Knüpling
Helena Hentschel
Louis Schanelec
Nicolas Wackerbarth

Theres
Kenneth
Ariane
David
Fanny

Kenneth 's father
Realtor
Theres's mother
Thomas, Theres's son
Thomas as child
Hospital worker
Kenneth's mother

Fanny's school friend
Boy in the wheelchair
Director's assistant filmteam
Bus driver
Friend of Thomas
Study buddy of Theres
Young man in the library
Actor filmteam

CREW

Written and Directed by: Angela Schanelec
Director of Photography: Reinhold Vorschneider
Sound Recordist: Andreas Mücke-Niesytka, Rainer Gerlach
Production Designer: Jochen Dehn
Costume Designer: Birgitt Kilian
Key Make up Artist: Ljiljana Müller
Casting: Ulrike Müller
Dramaturgical Advice: Ludger Blanke
Editor: Angela Schanelec, Maja Tennstedt
Sound Designer: Rainer Gerlach
Sound Supervisor & Sound Mixer: Matthias Lempert
Color Grading: Dirk Meier
Editorial WDR: Andrea Hanke
Editorial ARTE: Georg Steinert
Service Production London: Tigerlily Films - Natasha Dack, Nikki Parrott
Service Production Athens: Homemade Films - Maria Drandaki
Production Manager: Wassili Zygouris
Producers: Frieder Schlaich, Irene von Alberti
Production: Filmgalerie 451

In co-production with: WDR and Arte
Support by Beauftragter der Bundesregierung für Kultur und Medien, Film- und
Medienstiftung Nordrhein-Westfalen, Filmförderung Hamburg Schleswig-Holstein,
Filmförderungsanstalt and Deutscher Filmförderfonds

More Credits:

<http://www.filmgalerie451.de/en/filme/der-traumhafte-weg/>



DIRECTOR'S BIOGRAPHY

Angela Schanelec

Born in Aalen, Baden-Württemberg, in 1962, Angela Schanelec studies acting in Frankfurt am Main. Between 1984 and 1991, she works at several German playhouses before studying film directing at the Deutsche Film- und Fernsehakademie in Berlin. She has been an independent film author and director since 1995. In 2005, she founds Nachmittagfilm. She is also a film lecturer at Hochschule für bildende Künste in Hamburg.

DIRECTOR'S FILMOGRAPHY

1993 – ICH BIN DEN SOMMER ÜBER IN BERLIN GEBLIEBEN (I STAYED IN BERLIN ALL SUMMER)

1995 – DAS GLÜCK MEINER SCHWESTER (MY SISTER'S GOOD FORTUNE)

1998 – PLÄTZE IN STÄDTEN (PLACES IN CITIES)

2001 – MEIN LANGSAMES LEBEN (PASSING SUMMER)

2004 – MARSEILLE

2007 – NACHMITTAG (AFTERNOON)

2009 – DEUTSCHLAND 09 (segment ERSTER TAG)

2010 – ORLY

2013 – BRIDGES OF SARAJEVO (segment PRINCIP TEXT)

2016 – DER TRAUMHAFTE WEG (THE DREAMED PATH)

PRESS PHOTOS / STILLS

PHOTO CREDITS: The Dreamed Path © Filmgalerie 451



Miriam Jakob, Thorbjörn Björnsson



Miriam Jakob



Maren Eggert



Phil Hayes, Anaia Zapp, Maren Eggert



Miriam Jakob



Director of Photography: Reinhold Vorschneider

Christoph Hochhäusler talks to Angela Schanelec about her film *The Dreamed Path*. (June 2016)

C:

In many of your films the settings themselves play a leading role – *Places in Cities*, *Marseille*, *Orly* explicitly name the locations in their titles. Your new film is titled *The Dreamed Path*. Is that programmatic?

A:

This time the scenes function is more to outline a path; they are stages, and that becomes more palpable due to the fact that there are so many stages and that this path is narrated over a very long period of time.

C:

Many films – particularly when they attempt to relate biographical accounts over an extended period of time – follow some manner of “central perspective”, where an important event is in the offing over the course of many scenes. You do not follow that logic. What holds your film together?

A:

I think the people; and – more precisely, perhaps – their bodies.

C:

How do you create your characters? Penning characters is one thing, but is it that they do not truly become “film” until a body has been found?

A:

I have a specific being that I envision. That really describes it better, because, to me, the term “being” inherently means something that is not contrived, something that more or less already exists. Like someone who stands in front of you about whom you try to discern something.

C:

This time you worked with lots of laypeople, people you found or however one wishes to describe them.

A:

Yes, in any case they were performers who had not yet been in front of a camera or who had never acted before.

C:

So is that then a search for a vision, or were they, let’s say, encounters with strangers?

A:

Yes, the search for a vision, for an image. Like with the character Kenneth, for example; given the homeless people I encounter every day, it became clear to me that the image I had of him was not about authenticity, it was much more about

abstraction. And then I saw Thorbjörn Björnsson, who is a singer and someone who goes on stage, and then I knew... I knew that character existed, that embodiment of my vision.

C:

So what were you able to tell your casting director Ulrike Müller?

A:

For example, for Theres, one of the main female protagonists, I told her to look among dancers. And that's how she found Miriam Jakob. On the other hand, I wanted to cast Maren Eggert because I had had experiences shooting with her that gave me a certain image of her as a person... I think it has to do with fondness, with my fondness of the characters in my screenplays, and I sense when an actor makes it possible for me to feel that fondness. They are things that person can't change: his or her body, voice, how he or she moves, facial contours that are independent of any momentary expression. This interest in the body, I believe, has to do with the search for something unconscious. How can I show a person if I wish to make visible that unconscious quality, which, to me, manifests itself as something compulsory, necessary, inescapable? That expresses itself in body movement of the body.

C:

What I find interesting is that the notion that the face cannot express anything means it is about showing. And, at the same time, showing is always allegorical. For example, when I see close-ups of shoes in your film it is not an expression of interest in shoes...

A:

The shoes convey a sense of the feet, which are walking or standing. If I want to relate that someone is standing or walking and only show feet, then the image alludes to the person while also pointing beyond that person.

C:

That is actually a verbalization. And that is something new for you, isn't it? The sequence shot, which is a very defining element of your other films, tends to be non-narrative, that is, it is a state that unfolds but that, to begin with, perhaps just *is*.

A:

Yes, but it was also always about an inescapability, simply via the awareness of the passing of time, which I do not influence in that I don't edit it. And this not influencing things emerges again now; I can influence how the actors act, but I cannot influence their bodies. The shoes are expressionless, I cannot direct the shoes. Now the staging of the scene happens with the cuts and the sequencing of shots, and due to the excerpt-like quality of the film I was forced to shoot considerably more takes. And, yes, that was new for me.

C:

There is a very interesting paradox – or maybe it isn't a paradox in your mind – but, on the one hand, there is the development of a linguistic quality and a joy in narrating, or an endeavour to narrate, yet, at the same time, there is a story that makes no effort to arrive at a final tally and is full of enigmas.

A:

It is another language, but what I want to tell... It is essentially just another way for me to deal with something that I cannot resolve, I cannot summarize it or clarify it. That's not my topic.

C:

You once said beauty is your topic, or your endeavour to attain it. Can you try to explain what beauty is?

A:

I believe that, for me, beauty is solace. If I take things seriously, then the narrative develops without solace. And the definitiveness with which one thing follows another up until the end is something I am unable to escape. But, in order to not escape that end, I need a certain beauty of form; I can't conceive of it any other way.

C:

For instance, I really like the first shot, with the hair in the wind. Why does that console us? Of course, that is, in a sense, unanswerable.

A:

If I weren't able to find things or people beautiful and to conclude for myself that there must be a reason for that beauty, then I wouldn't feel the need to tell a story. For me, that beauty is bound to truth. It is something I believe in, something I think is true and that helps me along. It can be a gesture, a sentence... For example, when I first started thinking about the film I was reading *Tristes Tropiques*, which influenced me, my point of view and my perception. In any case, I came across a sentence from Claude Lévi Strauss that continued to occupy my mind: "... namely, understanding that man is a living being, and thus a suffering being, before he is a thinking being."* And one can say I wanted to find a form for that."

*"...c'est de considérer que l'homme est d'abord un être vivant et souffrant avant d'être un être pensant."