



DEUTSCHE
KINEMATHEK
MUSEUM
FÜR FILM UND
FERNSEHEN

PRESS FOLDER



Photo: James Stewart, 1962, photographer: Heinz Köster, © Deutsche Kinemathek, poster: Pentagram Design, Berlin

GENERAL INFORMATION

Title	BETWEEN THE FILMS: A PHOTO HISTORY OF THE BERLINALE
Duration	September 28, 2018 – May 5, 2019
Location	Museum für Film und Fernsehen at the Filmhaus on Potsdamer Platz Potsdamer Straße 2, 10785 Berlin
Public Transportation	S-/U-Bahn Potsdamer Platz, Bus M48, M85, 200 Varian-Fry-Straße
Information	T +49 (0)30 300903-0, F +49 (0)30 300903-13 Email: info@deutsche-kinemathek.de , www.deutsche-kinemathek.de www.facebook.com/MuseumfuerFilmundFernsehen www.twitter.com/de_kinemathek , #zwischenendenfilmen
Opening Hours	Wednesday to Monday, 10–6, Thursday, 10–8 Closed Tuesdays Open on Berlinale–Tuesday, Feb. 12, 2019 For holidays, see www.deutsche-kinemathek.de
Admission Prices	Special exhibition: <i>Between the Films: A Photo History of the Berlinale</i> Special exhibition and the Permanent Exhibition 8 euros 5 euros, reduced rate 2 euros, schoolchildren day ticket other tickets
Other Prices	www.deutsche-kinemathek.de/en/visitor-information/opening-hours-and-admission
Exhibits	c. 300 photos, reproductions and photographer's prints. The majority of the historical photos on view come from the collections of the Deutsche Kinemathek, augmented by current images
Media	10 listening stations: Contemporaneous radio coverage and reports about the Berlinale by the SFB / RBB, dating from 1958, 1960 and 2009 as well as audio commentary about select photographs
Exhibition Space	Approx. 450 m ² on the 1st and 2nd floors
Film Evening	In the Filmspotting series: DIE RATTEN and IN JEDEM LAND UND ZU SEINER ZEIT, Oct. 29, 2018, 7 pm Kino Arsenal, Berlin See also the accompanying program, www.deutsche-kinemathek.de/education
Workshops	Fall break program, October 31, 2018, 11 am – 2 pm Museum See also the accompanying program, www.deutsche-kinemathek.de/en/educational
Publication	<i>Zwischen den Filmen – Eine Fotogeschichte der Berlinale</i> <i>Between the Films: A Photo History of the Berlinale</i> Daniela Sannwald, Georg Simbeni (eds.), Verlag Kettler

BETWEEN THE FILMS: A PHOTO HISTORY OF THE BERLINALE

An exhibition of the Deutsche Kinemathek – Museum für Film und Fernsehen
September 28, 2018 – May 5, 2019



Members of the international jury in 1974: Film critics Arthur Knight (USA), Margaret Hinxman (GB), Pietro Bianchi (Italy), producer Gérard Ducaux–Rupp (France). Photo: Mario Mach

INTRODUCTION

Press photographers have accompanied and documented the Berlin International Film Festival from the very beginning. This also had a lasting impact on the image of the Berlinale (founded in 1951 in what was then West Berlin) as a true festival for its audiences.

At the heart of the exhibition, are photos made by Berlin press photographer Mario Mach (1923–2012) – shown here for the first time. He accompanied the Berlinale professionally from the very beginning until the 1990s. Like his colleagues Heinz Köster (1917–1967) and Joachim Diederichs (1924–2010), Mach was present at press events, from the first sightings of the stars to their departure. Arrival at the hotel, the film premieres, walks around the city, the crowds of fans, the film ball, and the award ceremony were part of the established film festival program.

The film-related material left by Mario Mach, as well as the collections of Köster and Diederichs, are housed in the Deutsche Kinemathek's photo archive. It also preserves a large body of work by Erika Rabau (?–2016), the official Berlinale photographer, who took up this position in the 1970s, as well as pictures taken by Japanese photographer and filmmaker Fumiko Matsuyama (1954–2014), who lived in Berlin and has been present at the Berlinale since the 1990s.

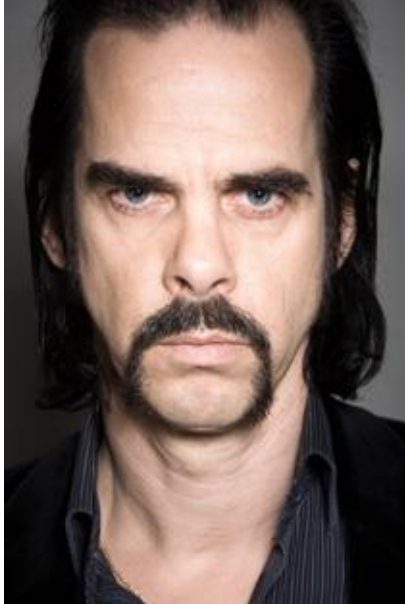
Complemented by the works of present-day Berlinale photographers that include Gerhard Kassner and Christian Schulz, an extensive collection has been created. It not only depicts the history of the Berlinale, but also the day-to-day and cultural history of the Federal Republic of Germany, both before and after the fall of the Berlin Wall. The exhibition draws from this collection.

BERLINALE CHRONICLE

- 1951 The first Berlin International Film Festival takes place from June 6th to 18th as a cultural-political initiative of the American occupying powers. The founding director is Alfred Bauer, trained in production disposition at Ufa-Film GmbH (Ufi) since 1942. The venues, under American administration, are the Tatiana-Palast in Berlin-Steglitz, the Waldbühne, and the Summer Garden at the Berlin Radio Tower. The Corso cinema in Berlin-Wedding shows movies at reduced prices for audiences from the Soviet sector.
- 1954 The German government replaces the three Allies in co-financing the film festival.
- 1956 The Berlinale is awarded "A" status by the International Federation of Film Producers Associations (FIAPF), which means that it is formally ranked at the same level as Cannes and Venice. An international jury is now permitted to award prizes. There are 1100 official festival guests, including 500 journalists. The films come from 34 countries, but not from the "Eastern Bloc" states.
- 1957 The Zoo-Palast opens as the premiere cinema and will continue to be used as the central competition cinema of the Berlinale until 1999.
- 1962 The first Berlinale after the building of the Berlin Wall. International guests visit this symbol of a divided Germany.
- 1965 Division of the festival into three sections: the Competition, the Information Show (for films out of competition) and the Representation Show of participating countries (a kind of marketing instrument).
- 1970 Resignation of the international jury and cancellation of the competition due to the screening of Michael Verhoeven's film *O.K.*, which reenacted an American war crime in Vietnam. Several members of the jury feel that the film does not "encourage understanding between nations," as required by the statutes of the festival.
- 1971 The International Forum for New Cinema takes place for the first time. It is intended to "inform about avant-garde and progressive developments in film from around the world" and to contribute to an understanding of such films through subsequent discussion events with filmmakers.
- 1974 A film from the Soviet Union is screened at the Berlinale for the first time.
- 1975 *JACOB THE LIAR* is the first production from East Germany to be screened in competition at the Berlinale. With Márta Mészáros, Ingemo Engström, Yvonne Rainer and Chantal Akerman, there is a strong presence of female directors.
- 1977 Film journalist Wolf Donner becomes director of the Berlinale. The Deutsche Kinemathek organizes its first retrospective of cinematic history.
- 1979 The Soviet delegation protests against the screening of the American entry, *THE DEER HUNTER*, claiming it insults the Vietnamese people. It withdraws all of its films from the program and other socialist countries join this protest.

- 1980 Moritz de Hadeln becomes the new director of the Berlinale, following Wolf Donner's resignation. The Information Show transforms into the Panorama, headed by Manfred Salzgeber. The Film Fair is expanded and secondary sections are given greater programmatic independence.
- 1986 The German film *STAMMHEIM* is awarded the Golden Bear. Jury president Gina Lollobrigida publicly declares her disapproval.
- 1990 Negotiations with the East German film authorities take place regarding a collaboration with the Berlinale. The International Forum of New Cinema screens some of the GDR's censored "shelved films," forbidden works from 1965–66.
- 1991 The first Berlinale after German reunification.
- 1993 Wieland Speck becomes the new director of the Panorama.
- 2000 The Berlinale takes place for the first time around Potsdamer Platz, which is scarcely completed.
- 2001 Berlinale director Moritz de Hadeln and Ulrich Gregor, director of the International Forum of New Cinema, both step down.
- 2002 Dieter Kosslick becomes the new director of the Berlinale and creates the Perspektive Deutsches Kino section. Christoph Terhechte heads the Forum.
- 2010 Under the motto "Berlinale Goes Kiez," selected festival films are now also screened at arthouse cinemas in various districts in Berlin.
- 2018 The Berlinale sells more than 330,000 tickets for a total of 1096 film screenings. More than 18,000 guests from the industry visit the film festival. Nearly 3700 professionals from 80 countries report for the press and media. The annual budget of the film festival is €25 million

STARS



2006, Nick Cave. Photo: Gerhard Kassner

They are the main attraction of every film festival – the actors and actresses who breathe life into the stories they tell on the screen, and they are loved by their fans for this. Stars like Isabelle Huppert or George Clooney are practically omnipresent at the Berlinale, because so many of their films have premiered here. Other legends reappear suddenly after many years – Homage guests – including Jane Russell, Alain Delon or Shirley MacLaine.

Who is considered a star or just a starlet is decided less by the quality of their films than by PR strategies, self-promotion and media interest. Press photographers play an important role in this process.

Photographer Gerhard Kassner has been taking pictures of guests on behalf of the Berlinale at the Competition and Panorama since 2003. On average he has 90 seconds to do so, after which his portraits are presented in the Berlinale Palast and signed by the celebrities there. Not every amateur actor or novice has the material it takes to become a star, but their photographers makes it look as though they do.

Listening Station 1 | Radio coverage:

June 28, 1960 – 10th Berlin International Film Festival, 4th Daily Report, moderator Cornelius Kornfeld in conversation with film critic Werner Fiedler about the film *A BOUT DE SOUFFLE* / *BREATHLESS*, rbb-Archiv, Berlin

FANS



2010, Leonardo DiCaprio. Photo: Christian Schulz

The great success the Berlinale has enjoyed with the public since it was founded was fundamentally linked, at least in the first two decades of the film festival, with the special position of West Berlin, which was increasingly isolated – especially after the Wall was built in 1961. The film festival, a summer event until 1977, reliably brought international glamour to the city. The Berlin public flocked to the events in huge numbers, some of which took place outdoors. Both German and international film stars were welcomed enthusiastically.

The first of the fans were already waiting at Tempelhof Airport to collect autographs. They also clustered in front of the Hotel Kempinski on the Kurfürstendamm, where an overly enthusiastic page could often be found waiting at the reception desk, not only to help a prominent guest with a suitcase, but also to ask for an autograph. In the 1950s, the Berlinale was a festival for ordinary people.

The venues of the Berlinale may have changed in the interim, but not the enthusiasm of the people of Berlin. Without their – sometimes a little intrusive – star cult, the film festival would attract less attention.

Listening Stations 2,3 and 4 | Radio coverage:

February 13, 2009 – An Unusual View behind the Curtain at the Berlinale, reporter Silke Mehring in conversation with Sabine, an autograph collector, rbb-Archiv, Berlin

June 27, 1958 – Recording of the opening ceremonies at the 8th Berlin International Film Festival, rbb-Archiv, Berlin

July 6, 1958 – 8th Berlin International Film Festival, 10th Daily Report, Cornelius Kornfeld in conversation with film critic Werner Fiedler on the film ICE COLD IN ALEX, rbb-Archiv, Berlin

POLITICS



1961, Governing Mayor Willy Brandt and Jayne Mansfield with her husband Mickey Hargitay. Photo: Mario Mach

From the beginning, the Berlinale was also a political event. During the Cold War, it demonstrated the cultural diversity and internationality of an isolated West Berlin. Governing Mayors that included Willy Brandt and Klaus Schütz insisted on opening the film festival and inviting honorary guests to West Berlin's Schöneberg City Hall. Star guests were occasionally received by German Presidents Walter Scheel and Richard Weizsäcker at Bellevue Palace. After the fall of the Berlin Wall, German reunification became a theme for filmmakers from both the old and new federal states, and their films were shown in all sections of the Berlinale.

The Berlinale was repeatedly a forum for political protest actions. In 1979, for example, the Soviet delegation withdrew its entries from the competition to protest the participation of the American Vietnam War drama *THE DEER HUNTER*, and a number of other socialist states followed their lead. Or in 2011, when director Jafar Panahi, who had been appointed to the film festival jury, was not permitted to leave his home country of Iran.

Today film Festival guests sign the Golden Book of the City of Berlin at the Rotes Rathaus (city hall), and politicians continue to enjoy being seen with the stars.

Listening Stations 5 and 6 | Photo commentary by Hans Helmut Prinzler:

1980, Press conference for the New German Cinema

1993, Rosa von Praunheim during a spontaneous public campaign against racism

PARTIES



1965, Ladies' tea hosted by Rut Brandt. Photo: Heinz Köster

Dinners, receptions, balls, whether thematic or with live music, are an integral part of the Berlinale environment. Not only film producers or distributors call attention to themselves with parties, but also national representations, embassies, other festivals and institutions. Parties are especially intended as industry get-togethers, for strengthening contacts that already exist or creating new ones. The number of party invitations can be used to calculate the celebrity status of a particular guest, or how highly he or she is esteemed within the industry.

Food – up to and including what the Culinary Cinema of Berlinale director Kosslick – has always been important: While European film festival audiences of the 1950s were still able to enjoy the delicacies they had had to do without even in the postwar period, platters with open sandwiches and chicken legs were no longer enough a couple of decades later. By that time guests were also interested in the way the food was presented, and it had to be as unusual as possible. Finger food has only been a standard since the 2010s, which while simpler, is rather ill-conceived in view of the frequent necessity to shake hands.

FASHION



2010, Mitra Hajjar. Photo: Alexander Janetzko

Although Berlin may be considered much less elegant in comparison with other international cities, it typically undergoes an amazing transformation during the Berlinale. Fashionable outfits are suddenly seen during the day. In the evening, women stride over the red carpet in strapless gowns and high-heeled sandals even in the cold February weather. Men in tuxedos play their part. The fact that there is no need to wear classic evening attire to be well dressed is demonstrated by the many individual styles of the guests who have come from all over the world – which includes ethno, cross-dressing and streetwear.

During the first two decades of the Berlinale, the dress code was stricter and thus more uniform. At the same time, even back then there were opportunities to differentiate oneself – with an unusual fabric or a hairpiece, for instance.

The photographs in this section also show that fashion is cyclical, such as when a satin evening gown resurfaces again with slight variations 20 years later. On the other hand, there is an inexhaustible supply of textiles, from which anything can be combined with anything else.

COUPLES



1964, Fritz Wepper and Judith Dorny. Photo: Heinz Köster

Conferences, meetings, sightings, receptions: The professional visitors to the Berlinale generally have an appointment schedule that is filled to the brim. After all, the Berlinale is a giant meeting place for the industry, and one of its most important functions is networking.

But the Berlinale is also a place for planned and unplanned encounters, for relaxing with friends, for random conversations between a star and a fan, producer and director, agent and actor, between regular guests of the film festival and newcomers – and a bit of erotic attraction does no harm.

The photos in this section show diverse situations, including two actors meeting again for the first time after they have made a film together, a jointly conducted press conference by two antithetical directors, the father–daughter relationship between a director and his lead actress, or the unexpectedly fond encounter of two legendary actors.

Meetings and pairings also take place in the non–professional sphere: waiting together in line to buy tickets or to go into the movie theater, at the late screenings of a special series, or having a quick coffee between films. The photographers are only occasionally interested in capturing these moments.

Listening Station 7 | Photo commentary by Hans Helmut Prinzler:

1991, Festival director Moritz de Hadeln, Homage guest Jane Russell

CINEMAS



2005, Colosseum. Photo: Dario Lehner

The first venues of the Berlinale were the Titania-Palast in Berlin-Steglitz, the Waldbühne and the Summer Garden at the Berlin Radio Tower. The film festival was held during the summer until 1977.

The Delphi on Kantstrasse and the Capitol on the upper end of Kurfürstendamm were added as Berlinale cinemas in its second year. Some films were also shown after the festival in “Randkinos” (marginal cinemas), including the Corso in Wedding and the Metro-Palast in Neukölln. Until the Wall was erected in 1961, a certain number of tickets were reserved for visitors from the East in the Soviet sector.

In 1957, the newly built Zoo Palast became the main venue for the competition. In 1958, the Berlinale opened at the Kongresshalle (in Tiergarten), which had just been erected. Willy Brandt, the new governing mayor, greeted guests there from all over the world. For some time, the Press Center of the Berlinale was located in the building. Now the Kongresshalle is the home to the Haus der Kulturen der Welt.

In 2000, the Berlinale relocated from the western part of the city to the recently completed Potsdamer Platz, once the intersection of East and West. Under the motto “Berlinale Goes Kiez,” part of the program has also been shown in less central districts since 2010.

Listening Station 8 | Radio coverage:

July 1958, 8th Berlin International Film Festival – Parade of Stars, Interview with Walt Disney, rbb-Archiv, Berlin

BEARS



1980, Renate Krößner. Photo: Mario Mach

In the beginning bronze plates were presented to award winners at the Berlinale. At that time, the audience was permitted to vote for their favorite films. The film festival was given “A” status in 1956, and since that time an international jury made up of film critics and filmmakers has decided which films will receive recognition. A Golden Bear statuette has been used as the prize for the best films in the competition ever since. Winners in the secondary categories are awarded the Silver Bear. The statuette of a standing bear, about 20 cm high, was designed by Berlin sculptor René Sintonis based on a design from 1932. The animal replica was originally cast with his right arm raised in greeting; from 1961 on his left arm was raised.

Award winners have often traveled great distances and have spent long days at the film festival. When receiving a statuette their reactions are sometimes more surprised, sometimes less. But nearly everyone who receives an award is clearly pleased, even if the way this is expressed varies. The mystique leading up to the announcement of a winner and the showy presentation of the bear statuette is all part of the ritual, although in truth the bear trophy is a serial product – a fact attested to by the long line of awardees who gather together on stage at the end of the ceremony.

PRESS



1985, Press conference for *JE VOUS SALUE, MARIE* with Jean-Luc Godard and Myriem Roussel, Photo: Mario Mach

From the very beginning, the Berlinale was documented by assiduous photographic reporters. Upon arrival at Tempelhof Airport, the guests were already welcomed not only by official representatives of the film festival, but also by photographers and reporters. The first phrases of interviews were already recorded before the actual events of the Berlinale had begun. And the cameras of the press were already clicking away incessantly – during a boat excursion on the Havel River as well as at the wine tasting at Hotel Gehrhus in Grunewald. Welcoming motifs also advertised the annual Film Ball and the departure of the guests.

The oeuvres of several photographers who concentrated on film-related events are archived at the Deutsche Kinemathek. Mario Mach and Heinz Köster were affiliated with the film festival from the very beginning. Since the early 1970s – and until the 2000s – Erika Rabau was the official Berlinale photographer. At present, photographers that include Gerhard Kassner and Christian Schulz are defining the image of the Berlinale.

Their photos depict various aspects of a long story dealing with the city and culture, the stars and their audiences, rituals and representation, want and abundance, private and public spheres, and changes in values.

Listening Station 9 | Photo commentary by Hans Helmut Prinzler:

1995, photographer Erika Rabau

CITY



1960, Shirley MaLaîne. Photo: Mario Mach

When the film festival posters start to appear all over the city in the middle of January, Berlinale fever begins. From the outset, the Berlinale has put a visual stamp on the urban landscape, and the city has profited as much from the film festival as the opposite is true.

Stars are regularly invited to take tours of the city – which took pride in the reconstruction and architectural postwar modern architecture that increasingly marked West Berlin, the new Hotel Kempinski on the Kurfürstendamm as well as the Hansaviertel. As of 1962, a look at the now completed Berlin Wall was considered obligatory for international guests. In the 1990s, after it fell, they admired the Brandenburg Gate as a symbol of the reintegration of the city, and the Berlinale soon moved from the West to Potsdamer Platz.

This is where the Berlinale guests have been concentrated since 2000: filmmakers, industry leaders, journalists and photographers from all over the world, the Berlin public, but also the fans always waiting for their stars in front of the hotels. An exceptional situation prevails on Potsdamer Platz in February.

Listening Station 10 | Photo commentary by Hans Helmut Prinzler:

1978, Bobble cap sale with festival director Wolf Donner

PHOTOGRAPHERS

Andreas Böhmig

Harry Croner

Dirk Michael Deckbar

Joachim Diederichs

Brigitte Dummer

Barbara Esch–Marowski

Ali Ghandtschi

Richard Hübner

Alexander Janetzko

Gerhard Kassner

Norbert Kesten

Heinz Köster

Peter Kreibich

Max Kullmann

Dario Lehner

Mario Mach

Fumiko Matsuyama

Eva von Maydell

Erika Rabau

Christian Schulz

Marian Stefanowski

Andreas Teich

PUBLICATION



Deutsche Kinemathek – Museum für Film und Fernsehen

Edited by Daniela Sannwald and Georg Simbeni

Verlag Kettler, Dortmund

Languages: German, English

ISBN: 978-3-86206-720-6

Pages: 120

Format: 20 × 22 cm

Binding: Half-cloth

Publication date: September 24, 2018

Bookstore edition price: 28,00 euros

Museum edition price: 22,00 euros

In the nearly seventy years since its inception the Berlinale has developed into one of the world's most important film festivals and one of the most important events in the industry. Each year, in the truest sense of the word, the Berlin International Film Festival produces pictures "that travel around the globe."

The catalogue presents a selection of these photos from the Deutsche Kinemathek's archives, spanning a period of time from the 1950s to the present day. The title *Between the Films* refers to the numerous moments that take place away from the red carpet, moments which often remain hidden from the public – the sometimes temperamental press conferences, receptions with lavish buffets, and those rare moments of tranquility in the hustle and bustle of the days and nights at the film festival.

The images reflect not only the history and upheavals of the Berlinale, but developments in Berlin and changes in the film industry also become apparent – in the design of the interiors, in the change of fashion and perhaps more importantly in the behavior of those being photographed and their attitudes toward the photo reporters.

Contact Verlag Kettler: Andrea Schmidt, Publishing Director / Communications & PR

T +49.231.223 999-22, F +49.231.223 998-69, a.schmidt@verlag-kettler.de

ACCOMPANYING PROGRAM

Film Evening

In the FILMSPOTTING film series

Mon., October 29, 2018, 7 pm

DIE RATTEN, D 1955, directed by Robert Siodmak

Short film: IN JEDEM LAND UND ZU DEINER ZEIT, D 1952, directed by Brigitte Reiner

Two entries from the early years of the Berlinale

Introduction: Jörg Becker

Kino Arsenal | Tickets: 8 euros

Guided Tours

90 min., limited number of participants, meeting point at the museum registers

Public tours (free with admission ticket)

Sun., November 18, 2018, 2 pm

Sun., December 30, 2018, 2 pm

Sun., January 20, 2019, 2 pm

Sun., February 10, 2019, 2 pm, in English

Sun., April 28, 2019, 2 pm

Public tour with a sign language interpreter

Sun., September 30, 2018, 2 pm

Public tours with the curator (free with admission ticket), **meeting point at the museum registers**

Thurs., October 25, 2018, 6 pm

Thurs., December 20, 2018, 6 pm

Thurs., March 21, 2019, 6 pm

Zu Gast! / guest, meeting point at the museum registers

Tour of the exhibition with Berlinale photographers (free with admission ticket)

Gerhard Kassner, Thurs., October 18, 2018, 6 pm

Christian Schulz, Thurs., February 14, 2019, 6 pm

Workshop

As part of the Fall Break Program

From Viewing a Photo to a Photographic View (age 12+)

Weds, October 31, 2018, 11 am – 2 pm

Offer for groups and school classes, max. 20, in German or English; this workshop is free of charge

Reservations: museumsdienst@kulturprojekte-berlin

While on a tour of the exhibition, the photographs on display will be considered under aspects of image design and motif selection. What is characteristic of these pictures? Are situations staged or are typical roles and stereotypes portrayed? Following the tour, participants have a practical opportunity to apply these findings while realizing their own staged scenes and photographic forms of representation.

Tours in Ger./Engl. Museumsinformation Berlin: T +49 (0)30 24749-888, F -883
Bookings Email: museumsdienst@kulturprojekte.berlin

CREDITS

Artistic Director

Rainer Rother

Administrative Director

Florian Bolenius

Curator

Daniela Sannwald

Project Manager

Peter Mänz

Exhibition coordination

Georg Simbeni

Photo archivist

Julia Riedel

Audio commentary

Hans Helmut Prinzler

Editing

Rolf Aurich

Exhibition architecture and graphics

Franke | Steinert, Berlin

Exhibition construction and installation

Camillo Kuschel

Passepartouts

Sabina Fernández-Weiß

Reproductions

d'mage, Berlin

Framing

Anna Heizmann, Peter Riedl, Tarek Strauch

Technical Services

Frank Köppke, Roberti Siefert

Lighting, listening station installations

Stephan Werner

Design of the advertising graphics

Pentagram Design, Berlin

Head of Communication

Sandra Hollmann

Marketing

Linda Mann

Trailer

Anna Bitter

Press

Heidi Berit Zapke

Educational Services and Outreach Programs

Jurek Sehr

Guided Tours

Jörg Becker

Thomas Zandegiacomo

Jürgen Dünwald

SISKA

In spite of intensive research it was not possible to confirm the copyright holders for all the images. Should legal copyrights not have been taken into account, we ask these copyright holders to please contact the Deutsche Kinemathek – Museum für Film und Fernsehen.

ACKNOWLEDGMENTS

We are deeply grateful to all the photographers who have supported us with their works. We extend special thanks to Wolfgang Jacobsen, the Berlinale historian, as well as all the staff at the Deutsche Kinemathek who participated in the organization of the exhibition. In addition we would like to thank André Grzeszyk and Anne Marburger from the Berlinale, and Frank-Manuel Peter, Gabriele Bohm and Wiltrud Hembus from rbb.

Between the Films: A Photo History of the Berlinale
September 28, 2018 – May 5, 2019



THE EXHIBITION IS SUPPORTED BY THE



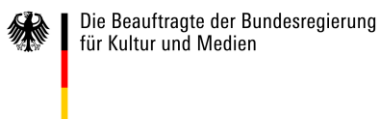
IN COOPERATION WITH



MEDIA PARTNERS



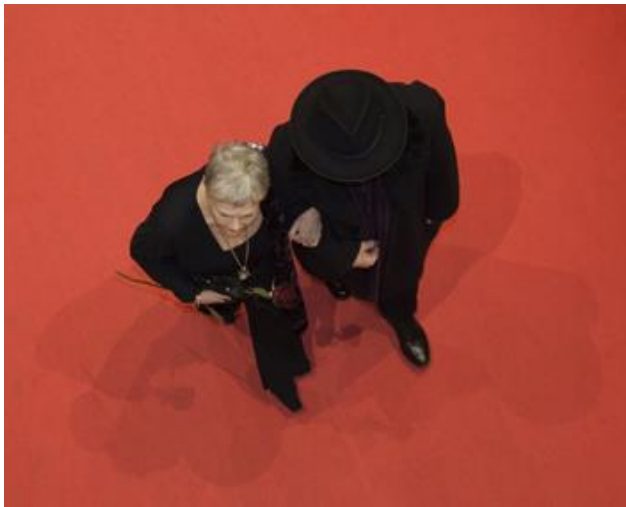
THE STIFTUNG DEUTSCHE KINEMATHEK IS SUPPORTED BY



VISUAL MATERIAL

Permission to use the visual material extends only to media coverage about the exhibition *Between the Films: A Photo History of the Berlinale*.

Any use beyond this permission is prohibited. The right to use visual material terminates on May 15, 2019. Please observe all copyrights.



2007, Judi Dench and Dieter Kosslick. Photo: Ali Ghandtschi

Printable image material is available for download on our website:
www.deutsche-kinemathek.de/presse/pressefotos/zwischen-den-filmen

Login data:

User name: dk112011

Passwort: mff112011

Press contact: Heidi B. Zapke, Press Office, T.+49 (0)30 300903-820, presse@deutsche-kinemathek.de