



FILM MOVEMENT®

presents

AMNESIA

A film by Barbet Schroeder

"A touching look at unrequited love and neglected memory." –The Hollywood Reporter



Switzerland, France / 2015 / Drama / English, German, French, Spanish with English Subs
96 min / 1.78:1 / Stereo 2.0 and 5.1 Surround Sound

Opens at Cinema Village in New York and VOD on July 21st

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ASSETS

Official US Trailer: TBD

Downloadable hi-res images:

<http://www.filmmovement.com/filmcatalog/index.asp?MerchandiseID=566>

SYNOPSIS

AMNESIA takes place in the early '90s and follows Jo, a 25-year old music composer who has just moved to the Spanish island of Ibiza. He has come over from Berlin and wants to be part of the nascent electronic music revolution, ideally by first getting a job as a DJ at the new nightclub, "Amnesia." His neighbor, Martha, has been living alone in her house facing the sea for forty years. One night Jo knocks on her door. Her solitude intrigues him. They become friends, even as the mysteries around her accumulate: that cello in the corner she refuses to play, the German language she refuses to speak... As Jo draws her into his world of techno music, Martha puts everything she had previously lived by into question. Called "Barbet Schroeder's cinematic valentine to his German expat mother," by Scott Foundas in *Variety*, AMNESIA is a haunting masterwork where loss of language is a symptom of denial.

SHORT SYNOPSIS

When Jo comes to Ibiza to be a DJ at the club "Amnesia," he befriends a solitary woman who's trying to forget her past. As their friendship grows, Martha puts everything she had previously lived by into question.

LOGLINE

A 25-year old DJ moves to the island of Ibiza and befriends a woman who is trying to forget her past.

SELECT PRESS FOR AMNESIA

"A simple, yet poignant drama with sharp historical undertones." – Jordan Mintzer, *The Hollywood Reporter*

"There's more to hold onto in the cross-generational relationship at the heart of the film." – Lee Marshall, *Screen Daily*

"Shot on the idyllic Spanish eastern coast this film examines profound subjects in a dramatically coherent intelligent way." – Peter Belsito, *Indiewire*

"Schroeder's film is a meditation on Germany's responsibility for its past. How does one protest one of the most unspeakably terrible events in human history, especially when one's compatriots were active participants in the atrocity?" – *The Movie Friends*

"Willful memory loss and electronic dance music collide in Barbet Schroeder's cinematic valentine to his German expat mother...Ibiza looks picture-postcard radiant." – Scott Foundas, *Variety*

CREDITS

CAST

Martha

Marthe Keller

Jo

Max Riemelt

Bruno, Jo's grandfather

Bruno Ganz

Elfriede, Jo's mother

Corinna Kirchhoff

CREW

Director

Barbet Schroeder

Writing Credits

Barbet Schroeder

Emilie Bickerton

Peter F. Steinbach

Susan Hoffman

Executive Producer

Jean-Marie Gindraux

Producer

Margaret Menegoz

Ruth Waldberger

Co-producer

Olivier Pere

Cinematography by

Luciano Tovoli

Editing by

Nelly Quettier

Production Design

Franckie Diago

Costume Design

Franckie Diago

Casting

Pep Armengol

Luci Lenox



DIRECTOR'S BIOGRAPHY: Barbet Schroeder

An Iranian born film director and producer Barbet Schroeder started his career in French cinema in the 1960s, collaborating with Nouvelle Vague and master directors such as Jean-Luc Godard and Jacques Rivette. From 1958 to 1963, he took part in *Cahiers du Cinéma* and *Air de Paris*, and in 1963 he established the production company *Les Films du Losange*. During the 1990s, he started directing big budget Hollywood films in which he often combined family dramas with the thriller and action genres, such as *BARFLY*, *REVERSAL OF FORTUNE*, and *SINGLE WHITE FEMALE*. Schroeder also recently directed an episode of the television series "Mad Men" and over the years has appeared as an actor in several films, most notably in Jacques Rivette's *CELINE ET JULIE VONT EN BATEAU* (*CELINE AND JULIE GO BOATING*, 1974); as a Porsche driver in *BEVERLY HILLS COP III* (1994); as the president of France in *MARS ATTACKS* (1996); as a hair products salesman in *PARIS, JE T'AIME* (2006); and as the mechanic in *THE DARJEELING LIMITED* (2007). He lives in France and is married to actress Bulle Ogier.

Filmography (As a director)

AMNESIA (2015)
MAD MEN; Season 3, Episode 12 (2009)
INJU: THE BEAST IN THE SHADOW (2008)
DEVIL'S ADVOCATE (2007)
MURDER BY NUMBERS (2002)
OUR LADY OF THE ASSASSINS (*LA VIRGEN DE LOS SICARIOS*, 2001)
DESPERATE MEASURES (1997)
BEFORE AND AFTER (1995)
KISS OF DEATH (1994)
SINGLE WHITE FEMALE (1992)
REVERSAL OF FORTUNE (1990)
BARFLY (1987)
CHEATERS (1984)
THE CHALES BUKOWSKI TAPES (1982-1985)
KOKO, A TALKING GORILLA (*KOKO, LE GORILLE QUI PARLE*, 1987)
MAITRESSE (1975)
GENERAL IDI AMIN DADA : AUTO PORTRAIT (1974)
THE VALLEY, OBSCURED BY CLOUDS (*LA VALLEE*, 1972)
MORE (1969)



DIRECTOR'S STATEMENT – The Making of AMNESIA:

“To get the best performances possible and never miss a moment from a ‘magic take’ I used two or three cameras crossing each other. It was something new that I had wanted to explore when making the very first feature film shot in HD Video in 1999, OUR LADY OF THE ASSASSINS with the cameras still shooting at 30 frames per second. Subsequently with Luciano Tovoli we employed three cameras shooting technique in 2001 in Hollywood for MURDER BY NUMBERS, and then on all our other movies after that until AMNESIA, which is our eighth collaboration. Luciano managed to find solutions, without ever sacrificing the quality of the image, to the seemingly insurmountable problems of light that that kind of set up creates. But by using this system it meant every actor in every scene was always looking and reacting to the other in front of one of the cameras, so we could not miss any "magic moment." In 2014, fifteen years after OUR LADY OF THE ASSASSINS, 35mm is more or less history, but I found myself again exploring things that were even more revolutionary than the beginning of HD video. AMNESIA is the first European film shot in 6K. This is so exciting not because of the quality of the image—6K provides three times more image definition than 35mm—but rather for the unlimited editing possibilities 6K allows within the image itself. So I had the pleasure and exhilaration of discovering and exploring anew the most modern possibilities in cinema. This shooting system was essential for being able to capture many of the situations in AMNESIA that were often full of subtle reactions unsaid between the characters.

Night lighting: With Tovoli we refused the easy use of "pretty" candlelight for interior night scenes. Instead we took great care to ‘glorify’ otherwise ordinary petrol lamps that were much harder to use as a source of lighting, less impressive on the screen but truer to Martha’s frugal way of living.

HDR (*High Dynamic Range*): Two years ago this technology would have been unthinkable for movies. For the first time in cinema HDR allows you to combine two different exposures in the same shot: one for the interior light and another for the exterior light, which of course is ideal when you are working in a place like Ibiza that has such great contrasts in light.

A nineties period film: For reasons that are too long to go into, I have always refused to make period movies, or going any further than twenty years back in time. That’s what I did on REVERSAL OF FORTUNE. In AMNESIA, it was even simpler. The action happens in an isolated location and the house has changed very little over the years. We decided not to get bogged down in period details and concentrate instead on bringing out only the key historical elements for the story: the fall of the Berlin Wall, German reunification, the emergence of a new style of music. Our aesthetic choices related to the period were generally limited to a dozen or so car models, the electronic music equipment of the time and the big battery-operated cassette player.

Set: In the austere and beautiful context of the house, the strategic placement of certain items in full-view—the orange gas canister, the brightly-colored fly swatter, the white plastic bag on the wall—allowed us, as with the choice against candlelight, to protect ourselves from creating an overly-aestheticized décor. Instead, we let in traces of daily life, both authentic and surprising.”

AWARDS AND SELECTED FESTIVALS

Official Selection - Cannes Film Festival
Official Selection - Locarno Film Festival
Official Selection - Mill Valley Film Festival
Official Selection - Warsaw Film Festival



ABOUT FILM MOVEMENT

Celebrating its 15th year, Film Movement is a North American distributor of award-winning independent and foreign films based in New York City. Film Movement has released more than 250 feature films and shorts culled from prestigious film festivals worldwide, and last year it had its first Academy Award-nominated film, Naji Abu Nowar's THEEB. Film Movement's theatrical distribution strategy has evolved to include promising American independent films, documentaries, and an even stronger slate of foreign art house titles. Its catalog includes titles by directors such as Hirokazu Kore-eda, Maren Ade, Jessica Hausner, Andrei Konchalovsky, Andrzej Wajda, Diane Kurys, Ciro Guerra and Melanie Laurent. In 2015, Film Movement launched its reissue label Film Movement Classics, featuring new restorations released theatrically as well as on Blu-ray and DVD, including films by such noted directors as Eric Rohmer, Peter Greenaway, Bille August, Marleen Gorris, Takeshi Kitano, Arturo Ripstein, and Ettore Scola. For more information, please visit www.filmmovement.com.