

TALKING ABOUT THE WEATHER

A film by Annika Pinske



*German Film- and Television Academy Berlin,
New Matter Films, pennybooth production and rbb
Present*

TALKING ABOUT THE WEATHER

Alle reden übers Wetter

A film by Annika Pinske

Countries Germany **Languages** German **Subtitles** available in English **Genre** Drama
Running Time 89' **Format** DCP | Color | 2:1 | Dolby 5.1 **Year** 2022

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TALKING ABOUT THE WEATHER

Berlinale Screenings

Market Screening @ DFFB

Fr 11.02.22 9.30am

Market Screening online

Fr 11.02.22 11am

Industry Screening @ Cubix 3

Sa 12.02.22 4.15pm

Official Premiere @ Zoo Palast

Mo 14.02.22 7pm

Market Screening online

Tue 15.02.22 12.15am

Cast

Anne Schäfer (CLARA)

Anne-Kathrin Gummich (INGE)

Judith Hofmann (MARGOT)

Marcel Kohler (MAX)

Max Riemelt (MARCEL)

Emma Frieda Brüggler (EMMA)

Thomas Bading (PROF. BRANDIS)

Sandra Hüller (HANNAH)

Christine Schorn (CHARLOTTE)

Alireza Bayram (FARAZ)

Writer & Director Annika Pinske

Cinematography Ben Bernhard

Editor Laura Lauzemis

Casting Simone Bär

Set Design Romy Springsguth

Costume Design Svenja Gassen

Sound Design Rainer Gerlach

Co-Writer Johannes Flachmeyer

Commissioning Editor Verena Veihl,

Cooky Zische

Co-Producer Lixi Frank,

Mariam Shatberashvili

Producer Luise Hauschild, Annika Pinske

Production Company

German Film and Television Academy Berlin

Potsdamer Straße 2, 10785 Berlin

Co-Production

New Matter Films

Nikolaistraße 6-10, 04109 Leipzig

pennybooth production

Chodowieckistraße 5/2, 10405 Berlin

Rundfunk Berlin-Brandenburg

Masurenallee 8-14, 14057 Berlin

Co-Operation

Filmakademie Wien

Anton-von-Webern-Platz 1, 1030 Wien

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Medienboard Berlin-Brandenburg & rbb

Bundesministerium für Kultur (BKM)

Filmförderanstalt (FFA)

Vorpommern Fond

Verwertungsgesellschaft Audiovisuelle Medien

German Films



Synopsis

Clara has made it: she has got away from her native provincial East Germany, now living an independent life in Berlin, teaching philosophy while finishing her Ph. D. Between her professional ambitions, an affair with one of her students and her demanding friendship with her thesis advisor Margot she barely has time for her family. When Clara visits her mother for a weekend with her 15-year-old daughter Emma, she finds herself confronted with her ideal of an unfettered, self-determined life and the price she must pay for it.

Director Annika Pinske



Annika Pinske grew up in Frankfurt/Oder (Germany). Parallel to her studies in philosophy and literature she worked for theatre director René Pollesch, followed by a creative assistance to German film director Maren Ade (Toni Erdmann). In 2011 she started studying film directing at the German Film- and Television Academy Berlin (DFFB). Her short films were awarded and screened worldwide, such as ANYWAYS (Nomination German Short Film Award 2015) and HOMEWORK (Winner German Short Film Award 2016). TALKING ABOUT THE WEATHER is her graduation film at the DFFB.

TALKING ABOUT THE WEATHER (Alle reden übers Wetter)

Germany 2022 | Fiction | 89 min.

German Film- and Television Academy Berlin in
Co Production with New Matter Films, pennybooth production, rbb
Berlinale Panorama

CHANGE (Taschengeld)

Germany 2016 | Fiction | 12 min.

German Film- and Television Academy Berlin
Filmfest Dresden
Hofer Filmtage
Kurzfilmwoche Regensburg

HOMEWORK

Germany 2016 | Fiction | 7 min.

German Film- and Television Academy Berlin
Winner German Short Film Award
Clermont-Ferrand
Filmfest Dresden

ANYWAYS (Spielt keine Rolle)

Germany 2015 | Fiction | 27 min.

German Film- and Television Academy Berlin
Nominee German Short Film Award
Filmfestival Max Ophüls
Filmfest Dresden

Director's Note

Ever since I have had children myself, I see my own mother differently. I wonder how she and generations of mothers before her managed to give their daughters confidence without having the privileges men have. What struggles did she fight, what sacrifices did she make so I can say today: I want to make films?

There are few positive depictions of strong mother-daughter relationships in our cultural narratives. The theme is historically so neglected that I almost felt a responsibility to make a film about mothers and daughters. All those stories of the women who came before me, who will remain hidden forever because they had no access to art and culture – a loss that can never be made up. There is so much that could have contributed to my search for identity, as a daughter, as a mother, and as a filmmaker. It is so much more difficult without this concept being in common currency, without role models, without similar traditions of pioneering women. Perhaps it is significant that I did not make my first feature film until I was in my late thirties. It is, of course, not only a question of gender, but also of social status. That brings us straight to the center of the film and to my protagonist Clara.

Clara has tried to emancipate herself from social expectations as a woman and mother, and at the same time from her provincial roots. She has achieved so-called educational advancement, is doing her doctorate in Philosophy, and is now searching for her place in the educated middle class. She is always hounded by shame and an inferiority complex because her origin is not something that she can simply leave behind. At the same time, however, her social "ascent" also means separation from her milieu of origin, something she cannot simply return to. Her identity is driven by demarcation, and her everyday life is marked by contradictions, torn between family, origin, and professional ambition. In the end, the questions remain: What is the price that women pay for a more fully self-determined life, and who benefits from it?

For me, filmmaking always begins with my characters. When writing, as well as during the staging, I am interested in the unconscious behavior and imprinting of my characters, their subtle habits, and their banal everyday life, as well as their place in the order of family and relationships. I think it only takes these supposedly mundane habits and the constant reproduction of the usual rituals (talking about the weather) to make apparent social (power) structures. A whole world can show itself in banal events if I manage to make it the basis of a good scene: When Inge's (Clara's mother's) emotional overload and her speechlessness lead to superficial phrases and banal activity, Clara's longing for real communication and encounter with her mother is most vividly evident for me. How can I make something visible that is so simple and quotidian? How can I show what lies beneath if your gaze is sufficiently acute? How can my narrative be realistic and still find a cinematic form that makes the audience interested and compassionate? How can I show that even the smallest action in the most intimate, familial context has political dimensions? Those are the questions that motivate me as a director.





Interview

Q: What is the movie about in your words?

The film is about home and origin and asks what you must leave behind for a self-determined life, especially as a woman. It is also about mothers and daughters and their relationships, about women in male-dominated professions and the struggle for recognition.

The film observes the gender hierarchies in the very simple everyday interactions of the characters and shows how strongly we are assigned to specific roles in society, and how difficult it is to leave this assigned place, to break away and find something new. This longing has to do with separation and boundaries, and there is as much pain as there is promise. I love these contradictions in life. They are kind of my creative engine.

Q: What can you tell us about the main characters in the movie?

It's all about Clara, my main protagonist. She leads us through the film, and like in a kaleidoscope we gradually understand how many relationships, roles and demands she deals with. I wanted a contemporary and complex female character who is also contradictory and allowed to be imperfect, and who doesn't always have to smile to be likeable.

There are so many demands, desires and interests to contend with. Her educational achievement also means separation from her family background. She cannot simply return home and be part of it. At the same time, Clara also struggles to find her place in the educated middle class, because origin isn't something you can simply cast off. She is a seeker, and she will probably remain one ...

Particularly interesting I find her relationship with her PHD supervisor Margot - because it's not about sisterhood, it's more like two individuals meeting and support and criticise each other. I think that's very important as a women to orient yourself towards other women in an honest way and not seek for sisterhood or for the approval of men.

Q: You mentioned Clara's background in provincial East Germany. In what way does the post-reunification period influence your protagonists?

There is a sense of insecurity in Clara related to her social status, her gender, and her origin. I may have to talk about myself at this point, because this is an experience I share with my protagonist. I would say that I only became East German through contact with West Germans. Before that, it didn't matter to me at all,

but as soon as I left Frankfurt Oder, my hometown on the German-Polish border, I constantly had to explain where I was coming from. I was suddenly confronted with all kinds of stereotypes about East Germans - sometimes packaged as compliments, because I was not seen as East German at all. In response to this, I asked myself how West Germans imagine someone from the East to be like, something that can make you feel insecure and absorb you. In addition, there are prejudices about the working class, too, and I can't even say exactly which prejudices belong into which category, but they do something to your self-confidence. I also believe that Clara's professional ambitions are a kind of a reparation for her mother. When the Wall came down, Inge lost her job and had to endure the humiliating procedures at the employment office. Her life up to that point were suddenly seen as worthless in many, often demeaning, ways.

I believe many post-reunification children know and share this experience. I would like to go beyond the stereotypes and instead address the experiences of East Germans who lived through this rupture in their biography. I believe that this is something totally foreign to the people in West Germany. And here there is really something to learn from East Germans. I think the common narrative has always been the other way around.

Interview

Q: Gender relations play a large role in your film, but are almost exclusively addressed through your female characters. How would you characterize the role of the men and the concept of masculinity in Clara's life?

I don't think there is a single role for the men in my film because I show many – and quite different – types of men. At least I hope that I myself managed to escape the usual stereotypes to the best of my ability. Certainly, one could say that most (not all) men in her environment treat Clara with a certain self-confidence that Clara lacks or that she questions again and again. I needed that because I simply believe that patriarchal patterns still repeat themselves and women simply have to work out that self-confidence. But I tried not to merely use the male characters as antagonists. They are multi-layered and understandable in their behavior, but they are in supporting roles because this film belongs to its women.

Q: What was special about the production?

I decided to shoot the film with the resources of the film school, with little money, without an external production company together with my fellow student and producer Luise Hauschild. And that gave us all the freedom to figure out how we wanted to work. There was only the pressure we put on ourselves to create the best possible film, but few outside constraints. I think this experience of setting the parameters ourselves is very unique in this industry and very important for everything that is to come.

Q: TALKING ABOUT THE WEATHER relies very much on its performances. How did you cast your protagonists?

Luckily we had the support of casting agent Simone Bär, who deeply understood the film from the very beginning. We mainly focused on Clara and Inge in the part of the casting process we did in person as our resources were limited. We had great actresses in the auditions, and it is great fun to think about the different directions your story might take based on your decision for or against a particular actress. I did an ensemble casting, and Anne Schäfer convinced me the most.

She was one of the few actresses who, in connection with her mother, didn't fall back into behaving like the little daughter but stood up against her mother as a grown woman. That was extremely important for the film. One of Clara's longings is to encounter herself in a new and different way and to stop being stuck in old patterns. Anne also somehow has this very recalcitrant quality. I had the feeling that perceiving differences means as much to her as it does to Clara, and to work with that appealed to me.

The role it took the longest to cast was Inge, and I'm incredibly happy with Anne-Kathrin Gummich. It really wasn't easy to find someone to play this "simple" woman so cleverly and with a tremendous sense of self. I do love watching her in this film.

I shot all my short films with Emma Frieda Brüggler. I discovered her when she was ten years old, and I'm still amazed by her lively way of acting and timing. Emma has never taken an acting course. She is a natural talent and I love working with her.

I have to interrupt myself because I could go on and on about my actors. I just love them all and I am so grateful to have made my first film with such an amazing ensemble.





NewMatterFilms



New Matter Films was founded in 2020 by Luise Hauschild und Mariam Shatberashvili in Leipzig and Berlin. In close collaboration with authors and directors, New Matter Films produces international and German films with a unique form and a specific artistic approach.

Their first feature **WHAT DO WE SEE WHEN WE LOOK AT THE SKY?** by Alexandre Koberidze premiered in the Berlinale Competition 2021 where it was awarded with the Fipresci Prize followed by sales worldwide and screenings at festivals such as New York Film Festival, Karlovy Vary, Viennale and BFI London Film Festival. **TALKING ABOUT THE WEATHER** by Annika Pinske, which will premiere at Berlinale 2022 in the Panorama section, is their second feature.

TALKING ABOUT THE WEATHER

by Annika Pinske

Germany 2022 | Fiction | 89 min.

German Film- and Television Academy Berlin in

Co Production with New Matter Films, pennybooth production, rbb
72. Berlinale Panorama

WHAT DO WE SEE WHEN WE LOOK AT THE SKY?

by Alexandre Koberidze

Germany, Georgia 2021 | Fiction | 150 min.

German Film- and Television Academy Berlin in

Co Production with New Matter Films, rbb

71. Berlinale Competition

FIPRESCI Award Berlinale Competition

59. New York Film Festival

65. BFI London Film Festival

59. Viennale 2021

36. Mar del Plata - Special Jury Award

55. Karlovy Vary

Nomination FIPRESCI Grand Prix



The German Film and Television Academy Berlin (DFFFB), founded in 1966, is one of the most prominent film schools in Europe. Focusing on the essential crafts of filmmaking, the school offers five specialisations: Screenwriting, Cinematography, Directing, Producing and Editing & Sound. The DFFFB is a place where young filmmakers from Germany and abroad come together to develop and realise creative and innovative films. Every year, around 80 films are produced at the DFFFB and screened at film festivals all over the world. They also find their audience in German cinemas. With its internationally oriented education programmes Serial Eyes and NEXT WAVE as well as the Film Network Berlin, the DFFFB also offers attractive specialisation and networking opportunities.

FRIDA

by Aleksandra Odić

Germany 2022 | Fiction | 22 min.

German Film- and Television Academy Berlin
Cannes Cinéfondation 2021

WHAT DO WE SEE WHEN WE LOOK AT THE SKY?

by Alexandre Koberidze

Germany, Georgia 2021 | Fiction | 150 min.

German Film- and Television Academy Berlin in
Co Production with New Matter Films, rbb
71. Berlinale Competition - FIPRESCI Award

NICO

by Eline Gehring

Germany 2021 | Fiction | 75 min.

German Film- and Television Academy Berlin in
Co Production with Third Culture Kids
Max Ophüls Preis 2021

