

FOCUS 89

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INTRODUCTION

It is twenty years since the fall of the Berlin Wall signifying the end of an era, the end of a divided Germany and of the confrontation between the East and the West with its perilous peak the Cold War.

Cinema, a privileged witness through both fiction and documentary, has filmed life before, during and after this major event. The festival Focus '89 is the initiative of Flagey and EUNIC Brussels, in collaboration with the Swedish Presidency of the European Union and the European Economic and Social Committee, and it presents a fascinating selection of films accompanied by debate with the participation of numerous producers. The films relive the memory of events and their effects which are still important today. They demonstrate also that unique capability of the cinema to capture the atmosphere of the time, to critically examine society and to explore the depths of lives and hearts.

Voici vingt ans déjà, le mur de Berlin tombait, signifiant la fin d'une époque, la fin de l'Allemagne divisée mais aussi celle de l'Europe des blocs politiques confrontés entre Est et Ouest, avec pour périlleux sommet la Guerre Froide. Le cinéma, témoin privilégié par la fiction comme par le documentaire, a filmé la vie avant, pendant et après cet événement majeur. Initiative de FLAGEY et EUNIC BRUXELLES en collaboration avec la Présidence suédoise de l'Union européenne et le Comité européen économique et social, le Festival Focus'89 propose une passionnante sélection de ces films, accompagnés de débats et de en présence de nombreux réalisateurs. De quoi raviver la mémoire d'événements aux effets encore importants aujourd'hui. De quoi exalter aussi cette capacité unique qu'a le cinéma de capter l'air du temps, de scruter la société d'un regard critique, et de sonder les vies comme les cœurs.

Vrijheid is een centrale waarde in onze cultuur. Democratie, mensenrechten en goed bestuur zijn er op gebaseerd. In de twintigste eeuw werd de vrijheid nochtans belaagd door endemisch nationalisme, nazisme en communisme. In 1945 viel, vlak na een golf van absurde ideologie die de mensheid haar waardigheid had ontnomen, het ijzeren gordijn. De helft van de bevolking van het Europese continent kwam er achter terecht. Slechts enkelen bleven hun geloof in deze waarden moedig verdedigen. Hun inspanningen en hun geloof werden in 1989 gerechtvaardigd.

Twintig jaar later heeft de vrijheid overwonnen in Europa. Maar deze verandering is niet onomkeerbaar en de bedreigingen zijn niet zonder ernst. De Balkanoorlogen zijn hier het bewijs van. Op een ogenblik waar zowel de globalisering als lokale bedreigingen het "een en vrij" Europa

van vandaag voor uitdagingen stellen, werpen we een terugblik op de draagwijdte van 1989.

EUNIC Brussel en FLAGEY stellen een waaier aan evenementen voor. Via conferenties, debatten en films willen we het publiek aansporen om na te denken over de relevantie van vrijheid.



EUNIC Brussels (European Union National Institutes for Culture) is the framework through which EU national cultural institutions, with a permanent presence in Belgium, together with their networks throughout Europe and the world co-operate in the development and execution of uniquely multilateral cultural projects and initiatives.

EUNIC Brussels is a project driven voluntary organization which reflects diversity in all its forms while at the same time recognizing the importance of Europe's common cultural heritage.

EUNIC Brussels' activities compliment the national role and the cultural programs of its member institutes. They include joint actions – conferences, roundtables, art events, European projects, clubs - based on common European interests with the aim of deepening the understanding and respect between people.

EUNIC Brussels priorities areas are: intercultural dialogue, multilingualism and civil society.

With its 16 member institutes and 14 languages EUNIC Brussels is itself a good example of European cultural cooperation. The presidency and vice presidencies of EUNIC Brussels rotates annually.

In 2006, EUNIC Brussels joined EUNIC (www.eunic-europe.eu)

This European wide network includes all the EU countries and operates at two levels:

EUNIC Heads' level, consisting of the heads of national cultural institutions within the European Union

local networks of EU national cultural institutes ("clusters") in capitals throughout the world.

EUNIC Brussels members:

Alliance Française de Bruxelles-Europe, British Council Brussels, Instituto Cervantes en Bruselas, České Centrum, Det Danske Kulturinstitut, Institut Culturel Finlandais, Goethe-Institut Brüssel, Hungarian Culture Brussels, Istituto Italiano di Cultura à Bruxelles, the Leuven Institute for Ireland in Europe, Institutul Cultural Român, Österreichisches Kulturforum Brüssel, Service culturel Ambassade de Pologne en Belgique, Vlaams-Nederlands Huis deBuren, Délégation Wallonie Bruxelles auprès de l'Union européenne

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DETAILED PROGRAMME

MONDAY 9 NOVEMBER

OPENING NIGHT

20:00 Człowiek z zelaza (Man of Iron)

Andrzej Wajda (Poland, 1981, 153')

The film on the opening night has been chosen by the Festival's surprise special guest.

TUESDAY 10 NOVEMBER

THEME : THE LIFE BEFORE

18:30 Debate

Doors in Walls: how opposition opened possibilities of change
with

Barbara Bohley (former dissident, Germany)

Gabor Demszky (Chief-mayor of Budapest, Hungary)

Natalya Gorbanevskaya (former dissident and poet, Russia)

Mihail Neamtu (politologist, Romania)

Mario Sepi (President of EESC, Italy)

Freedom is because of freedom fighters. During the dark years of the "Evil Empire" they were more often diminutive and polite individuals rather than burly men with weapons. The biggest threat to the enemies of freedom were the artists, and the intellectuals in general. They made "doors in walls" that allowed a peak to the other side of the ideological divide, from the East to the West, and the way around. How did they do it? Come to meet them.

20:00 Film

Die Architekten

Peter Kahane (Germany, 1990, 97')

Introduced by Peter Kahane (director)

WEDNESDAY 11 NOVEMBER

DOCUMENTARY DAY

10:00 - 18:00 Documentaries

4 sessions, 8 visions of a multiple reality

10:00 - 12:00

Il mondo addosso

Costanza Quatriglio (Italy, 2006, 90')

Die andere Seite

Ellie Land (England, 2007, 5'16)

12:00 - 14:00

Cold Waves (extracts of)

Alexandru Solomon (Romania, 2007, 108')

Über die Grenze (extracts of)

Nikolaus Geyrhalter (Austria, 2004, 131')

14:00 - 16:00

Doubt

Lenka Clayton (England, 2006, 32')

Jeder schweigt von etwas anderem

Marc Bauder & Dörte Franke (Germany, 2006, 72')

16:00 - 18:00

Berlin côté mur, côté jardin

Anne Georget (France, 1993, 52')

Berliner Ballade

Chris Marker (France, 1990, 25')

18:30 Debate

Cities before and after '89: how changing politics affected urban change
with

Adrian Ciocăzanu (architect, Romania)

Massimiliano Fuksas (architect, Italy)

Christian Lasserre (urbanist, Belgium)

Andras Torok (author, heritage crusader, Hungary)

Architecture and urbanism provide insights into how regimes treat individuals. There is a link between freedom and the treatment of the public space, its aesthetics and use. Dictatorships erase entire cities and neighbourhoods, create new ones, build massive monuments and structures and make things "more efficient". How come the West and the East during those years of divide were so different and so often made the very same mistakes in city-building? Or did they? Come and judge.

THURSDAY 12 NOVEMBER

THEME: NOSTALGIA

09:00 Matinée for Schools

Somers Town

Shane Meadows (England, 2008, 75')

Introduced by Martin Hope (director of British Council in Brussels)

20:15 Film

Sonnenallee

Leander Haußmann (Germany, 1999, 88')

Introduced by Thomas Brussig (writer of Am kürzeren Ende der Sonnenallee)

22:15 Film

12:08 East of Bucharest

Corneliu Porumboiu (Romania, 2006, 89')

With the participation of Teodor Corban (actor)

FRIDAY 13 NOVEMBER

THEME: MIGRATIONS

18:30 Forum

The Human Side of 20 years of European History told by its main actors:
the people

Focus on the human side of these 20 years of European history: people coming from different parts of Europe who have experienced migration and major changes in their lives since 1989 will tell their personal stories and engage in dialogue about them with the public.

19:45 Film

Import/Export

Ulrich Seidl (Austria, 2007, 135')

Introduced by Ulrich Seidl (director)

22:15 Film

Rossiya 88

Pavel Bardin (Russian Federation, 2008, 104')

Introduced by Pavel Bardin (director and scriptwriter)

SATURDAY 14 NOVEMBER

THEME: LIBERATION/FROM INTERNATIONALISM TO NATIONALISMS

14:00 Matinée for young public

Made in Hungaria

Fonyó Gergely (Hungary, 2009, 105')

Introduced by Fonyó Gergely (director)

20:00 Film

Grbavica

Jasmila Zbanic (Austria/Bosnia and Herzegovina/Germany/Croatia, 2006, 90')

Introduced by Christine A. Maier

(director of photography)

SUNDAY 15 NOVEMBER

THEME: THE NEW LIFE

14:00 Film

Kolya

Jan Sverák (Czech Republic, 1996, 101')

Introduced by Jan Sverák (director)

16:30 Debate

From the Fall of the Berlin Wall to the Fall of Wall Street: a glance to 20 years
of ideological, social and economic change in Europe

with

Danil Dondurey (sociologist, Russia)

Alberto Indelicato (diplomat, Italy)

Ove Korsgaard (sociologist, Denmark)

Berthold Molden (historian, Austria)

Peter Vermeersch (sociologist, Belgium)

Crisis provide fertile ground for populist explanations. Global financial meltdowns are their paradise. Marx is again in fashion in the mouth of ex bankers and derivatives traders. But textbook Marxism is based on philosophical foundations that contradict freedom. That is often forgotten by those who had not lived under a totalitarian regime. "From the fall of the Wall to the fall of Wallstreet" will explore economic and political thinking and the relevance of ideology in face of global economic trends.

19:00 Festival of Philosophy

Discussion with Timothy Garton Ash

In collaboration with FOCUS 89, Passa Porta, The British Council and Waterstone

20:00 Film

Lilja 4-ever

Lucas Moodysson (Sweden/Denmark, 2002, 109')

Introduced by Lucas Moodysson (director)

FILMS A-Z

12:08 East of Bucharest by Corneliu Porumboiu

Romania, 2006, 89'

December 22. It's been sixteen years since the Revolution and Christmas is approaching. Pisconi, an old retiree, is preparing to spend another lonely Christmas. Manescu, a history teacher, doesn't want to lose his entire salary to pay his debts. Jderescu, the owner of the local TV station, doesn't seem very interested in vacation. With Piscoci and Manescu's help, he wants to find an answer to a sixteen-year-old question: "Did a revolution really take place in their city"?

Across the Border (Über die Grenze) by Nikolaus Geyrhalter

Austria, 2004, 131'

ACROSS THE BORDER is a polyglot portrait of ideas about borders at the beginning of the 21st century. In an episodic journey from North to South five directors, from Poland, the Czech Republic, Slovakia, Hungary and Slovenia, present their view and vision of nation, identity and Europe: By placing their personal cinematographic imprint on multifaceted portraits of their home countries, in all their stylistic variety, they open up a broad space for encounters with the strangers next door.

This film has been made at a unique point in history, that of a political re-ordering of Europe. As a result ACROSS THE BORDER is a journey through landscapes and mentalities, and an area which is vanishing and at the same time undergoing a rebirth - a serious, absurd, magical, funny and poetic crash course on new old neighbours.

The Architects (Die Architekten) by Peter Kahane

Germany, 1990, 97'

Daniel Brenner (Kurt Naumann) is an architect in his late thirties. Beyond designing a few standardized bus shelters, transformer substations and supermarkets, he cannot exercise his creativity and this persistently gnaws away at his self esteem. He mostly sits idly in his live-in kitchen, sketching still-life drawings. Suddenly he gets the chance of a lifetime. He is hired as chief architect on a project to design the social centre of a hastily built residential area. As he is allowed to recruit his own team for the project, he loses himself in the excitement of a fresh start for his career. But as soon as he begins scouting out his former fellow students, the first hurdles appear. One has become a shepherd, the other a waiter and a third has defected to the West. In the end, though, he manages to bring a group of six trusted colleagues to Berlin for his team. They develop ambitious plans, want to do everything differently. But it soon becomes clear that it will be impossible to realize most of their bold ideas. At first they make small compromises, but finally the whole endeavour seems in danger of

collapsing. Brenner, who has just taken on the role of the rebel, finds himself increasingly in the role of a middleman again. He soon becomes part of the very system he wanted to fundamentally change.

Berlin côté mur, côté jardin by Anne Georget

France, 1993, 52'

What is left of a wall, The Wall, once it has fallen? 165 kilometres long, with 300 watchtowers and enough barbed wire to encircle the earth, the Berlin wall blocked highways, rivers, roads, houses, gardens.... Berlin's inner suburbs have always contained dozens of allotments grouped together in "Kolonies". The wall separated 2 colonies with fated names: *Solitude* (Einsamkeit) in the East and *Freedom* (Freiheit) in the West. These weekend gardeners have experienced history with a capital 'H' in their secluded plots of land, from their choice of plantations, the ripening of tomatoes to the invasions of Colorado beetles!

Between roses and carrots, strawberries and lawns, life with the wall: fear, deprivation, escapes.... Life without the wall: fear, jealousy, fantasy, arrogance.

Now only a ridiculously small piece of land separates 'Solitude' from 'Freedom' but no-one wants to venture there. Four years after the fall of the Berlin wall, East and West live cut off from each other in their respective worlds.

Berliner Ballade by Chris Marker

France, 1990, 25'

This film is a report on the occasion of the German elections of 1990, a few months after the fall of the Berlin Wall.

Cold Waves by Alexandru Solomon

Romania, 2007, 108'

This is the incomparable story of love and hatred woven around something you can not see, touch or songs: radio waves.

I grew up with this story. Every night, in an atmosphere of conspiracy, my father used to listen to Radio Free Europe - everyone in fact. Get more than information. As Ceausescu's propaganda remove more hard reality, Free Europe's Romanian section we provide - beyond the news - and a touch of hope. Since 1953, Free Europe vibrant voices embodied courage and dignity forgotten lost an entire nation. Listen to magic. In thousands of homes and apartments across the country, millions of people give themselves up every day this ritual. The next day, words of Free Europe were on all lips.

The other side of the Wall, in Munich and Paris, radio listening and its employees. Fled the country, but he lived the nightmare every day. Hunted any information able to reach across borders, met with tourists or migrants, receiving secret messages and read between the lines press in the country to find any evidence hidden. Soon, however, had to be hunted themselves, with much more violence.

The country, its people and the President listened with ears expert, and he had Ceausescu days over reports about the content of Free Europe (RFE). A special unit - known as "ether group" - was created in 1980 in the structures of the Securitate. The population of Romania was overwhelmed by fear, but its leaders feared them: the RFE. Wax could not stop the radio waves into the homes of Romanians and because he imagined that REL could influence Western governments. As the dirt - the result of Ceausescu's policies - is deep since the '70s, the dictator was growing desperate need to cover the truth with the sound of propaganda. So I decide to reduce radio silence.

Regime went to war. A war against a radio station. A bomb exploded at the headquarters of Radio Free Europe in Munich, the filmmakers were attacked in Germany and France, three executives have died in strange circumstances. In this war, Ceausescu needs a firewall, so I resorted to a specialist: Carlos. Thus was born eccentric alliance between a national-communist dictator and an international terrorist. Our film reveals the unknown and strange episode of the Cold War from 1977 until the fall of Ceausescu in 1989. It is a strange foreboding of times today where fuses extremisms of all colors.

President Constantinescu said in 1997 that victory in the Cold War, "Radio Free Europe has a role far more important than all the armies and sophisticated missiles ..." However, such weapons can not be more true were launched against station. We have access to documents and witnesses showing how Carlos and his gang were offered, in Bucharest, logistics, money and explosives. There is evidence that security letters used Bait, radiation devices and poisons against the Free Europe.

"Cold Waves" will put together three collective characters have not ever met: listeners, RFE employees, and murderers from the communist regime's soldiers. They will tell the same events from their own angles, often incompatible. The film will put on witnesses to listen once REL programs to test are as relevant today as it was told. "Cold Waves" brings images where until now have not only heard voices.

We start with the great earthquake of 1977. At that time, the government in Bucharest - unable to cope - REL allowed to create a virtual bridge of communication between the Romanian and the free world. The same emotional solidarity, uniting radio and its audience, will be felt again during the Revolution of 1989. We describe the experiment Ceausescu degradation of a nation and radio contribution to anti-communist resistance between the top two times.

From another perspective, REL was an American tool created by the CIA, something unknown to most Romanians. There was censorship and there. RFE filmmakers lived Cold War to its highest temperature, living under constant pressure to attack security, and political priorities in the United States.

On the Romanian front, "ether group" had to fight a mass phenomenon. Try to intercept correspondence and cut telephone links to thousands of people, and investigate only to listen to the radio, to torture him for his failure to be sent messages

to RFE. The only thing that prevented them kill the dissidents was that Free Europe was talking about her.

Apparently RFE won, finally, the battle. As says one of the filmmakers have worked with enthusiasm against their own interests. With the collapse of the Wall, REL mission ended.

In fact, this war still continues, in another form. Berlin is preparing a process in which Weinrich - aide Carlos - is accused of bomb attack on the radio. Meanwhile, in Bucharest, those who are committed members of Parliament or successful businessmen. Victims and torturers, fighters and let live with, without anyone to take responsibility for what happened. Terrorism has found a new god, Marxism was deposed by fundamentalism. Faces will be changed, but if we listen to the voices of the past, we can understand what is happening under our eyes.

Doubt (Zweifel) by Lenka Clayton

England, 2006, 32'

A surreal look at the remnants of the GDR in contemporary Germany told through an Erich Honecker double wandering the streets of Berlin, two ex-border guards from opposite sides of the fence and a man with a dream to rebuild his version of the GDR in a town with 70% unemployment.

A complex insight into the confused aftermath of a vanished country.

Grbavica by Jasmila Zbanic

Austria/Bosnia and Herzegovina/Germany/Croatia, 2006, 90'

Single mother Esma lives with her 12-year-old daughter Sara in Sarajevo's Grbavica neighborhood, where life is still being reconstructed after the 1990s Yugoslav wars.

Unable to make ends meet with the meagre government aid she receives, Esma takes a job as a cocktail waitress in a nightclub. Working all night is difficult for Esma physically and it also forces her to reluctantly spend less time with her daughter. Still haunted by violent events in her past, Esma attends group therapy sessions at the local Women's Center. In addition to relying on her best friend Sabina, Esma also finds a kindred spirit in Pelda, a compassionate male co-worker from the nightclub.

Feisty tomboy Sara begins to put soccer aside as she develops a close friendship with classmate Samir. The two sensitive young teenagers feel a strong bond because both lost their fathers in the war. But Samir is surprised to hear Sara doesn't know the details of her father's noble death.

Sara's father becomes an issue when she requires the certificate proving he died a shaheed, a war martyr, so that she can receive a discount for an upcoming school trip. Esma claims acquiring the certificate is difficult since his body has yet to be found. Meanwhile, Esma searches desperately to borrow money to pay for Sara's trip.

Confused Sara becomes violently upset when some classmates tease her for not being on the list of martyrs' children. Realizing her mother has paid full price for the school trip, Sara aggressively demands the truth. Esma breaks down and brutally explains how the girl was conceived through rape in a POW camp. As painful as their confrontation is, it is Esma's first real step toward overcoming her deep trauma. Despite Sara's hurt, there is still an opening for a renewed relationship between mother and daughter.

Import/Export by Ulrich Seidl

Austria 2007, 135'

Import/Export, chronicles two different migrations: a young woman who leaves behind her mother and young child in The Ukraine to begin a new life as a nurse in Vienna; and a headstrong young security guard called Paul who leaves Vienna to accompany his stepfather on a trip delivering gumball machines in Eastern Europe.

Blackly funny, featuring extraordinarily potent performances from its cast and filled with striking imagery shot by cameraman Ed Lachman (*Erin Brockovich*, *Far From Heaven*), *Import/Export* is the new film from director Ulrich Seidl (*Dog Days*). Hailed by critics as a startling and bold film, it is without doubt recent European cinema's most provocative and audacious investigation of the post-Soviet universe and the new relations between East and West.

Kolya by Jan Sverak

Czech Republic, 1996, 101'

Louka, a middle-aged Czech cellist is a skirt-chasing bachelor who enjoys a lifestyle free of responsibilities. When he finds himself strapped for cash, he agrees to a marriage of convenience. But after his new bride skips town, Louka is left to father her five-year-old Russian son, Kolya. Neither could be more unhappy with their predicament, especially since they don't even speak the same language! It takes time and patience for the cultural barrier between this unlikely father-son duo to fall, but when it does, an unbreakable bond forms in its place.

Last to know (*Jeder schweigt von etwas anderem*) by Marc Bauder & Dörte Franke

Germany, 2006, 72'

Four former GDR political prisoners, sent to jail for openly opposing the East German regime, talk about their times of trial and their lives today. Neither they, nor their families, have come to terms with what happened and their offspring show little interest in their ordeals.

Lilia 4-ever by Lucas Moodysson

Sweden/Denmark, 2002, 109'

The film starts with a figure running desperately towards a motorway bridge, with a factory belching smoke in the background. When the figure turns around the film introduces the audience to Lilya, who has recently been brutally beaten. The film reveals her past.

Lilya lives a fairly bleak life with her mother in a run down apartment block, but for all intents and purposes is a normal teenage girl (albeit an impoverished one). Lilya's mother tells her they are emigrating to the United States with her new boyfriend, but at the last minute Lilya is left behind, in the care of her aunt. This is only the beginning, and a succession of miseries are heaped upon Lilya. Lilya's best friend encourages her to join her in prostituting herself for extra cash, as Lilya has been abandoned, she now really does have to prostitute herself for money to live. One glimmer of hope is her friend Volodya (Artyom Bogucharsky), abused and rejected by his alcoholic father, with whom she forms a tender protective relationship. She buys Volodya a basketball with money she has earned as a prostitute, but Volodya's father punctures it with a pair of scissors. Another glimmer of hope is Andrei (Pavel Ponomaryov), who becomes her boyfriend and offers her a job in Sweden. But all is not what it seems, and only bad things await Lilya when she arrives there.

After arriving in Sweden, she is greeted by her future "employer" (in reality, a pimp) and taken to a nearly empty apartment where he imprisons her. Lilya is raped by the pimp and she is then forced to perform sexual acts for her pimp's clients, while he reaps all the financial gain.

Meanwhile in the former Soviet Union, Volodya commits suicide, devastated that Lilya had abandoned him. In the form of an angel, Volodya comes to Lilya to look over her. After one escape attempt Lilya is brutally beaten by her pimp, but she then escapes again with the help of Volodya. Finally, and much to the distress of Volodya (who regrets having killed himself) she commits suicide herself in the continuation of the scene from the beginning of the film by jumping from the bridge.

The film's conclusion shows Lilya and Volodya, now both dead, angelic and happily playing basketball on the roof of some tenement building, safe from all harm the world can do to them.

Made in Hungaria by Fonyo Gergely

Hungary, 2009, 105'

Miklós Fenyő's parents returned to Communist Hungary in the mid sixties – when everyone else was fleeing to the West. For young Miki, arriving from America sporting a Hawaiian shirt, a perfect quiff and a rebellious streak, life under dictatorship was going to be tough.

Miki's old friends don't know what to make of his outrageous clothes, flawless American accent and collection of original Buddy Holly 45s. His childhood sweetheart is cold and distant while local tough guy Róné is unmoved by the challenger to his rock 'n' roll crown.

But that's not all. When the authorities see the effect Miki's gyrating hips and lewd music have on teenage girls, they won't stand for it. His father's job is on the line, and, for the first time, Miki must play by the rules. He has no choice but to enter the local talent show – and the rest is rock 'n' roll history.

Man of Iron (Człowiek z zelaza) by Andrzej Wajda

Poland, 1981, 153'

Man of Iron depicts the Solidarity labour movement and its first success in persuading the Polish government to recognize the workers' right to an independent union.

The film is a continuation of the story of Maciej Tomczyk, the son of the protagonist of Wajda's earlier film, Man of Marble. Here, Maciej is a young worker involved in the anti-Communist labour movement, described as "the man who started the Gdańsk Shipyard strike". The young man is clearly intended as a parallel to Lech Wałęsa (who appears as himself in the movie).

In Warsaw in 1980, the Party sends Winkel, a weak, alcoholic TV hack, to Gdansk to dig up dirt on the shipyard strikers, particularly on Maciek Tomczyk, an articulate worker whose father was killed in the December 1970 protests. Posing as sympathetic, Winkel interviews people who know Tomczyk, including his detained wife, Agnieszka. Their narrations become flashbacks using actual news footage of 1968 and 1970 protests

The film was made during the brief thaw in Communist censorship that appeared between the formation of Solidarity in August 1980 and its suppression in December 1981, and as such it is remarkably critical of the Communist regime. The film won the Palme d'Or and the Prize of the Ecumenical Jury at the 1981 Cannes Film Festival

The Other Side (Die andere Seite) by Ellie Land

England, 2007, 5'16

An Animated Documentary about the Berlin Wall, exploring childhood imagination of what they believed to be on the other side, having never been there.

Russia 88 (Rossiya 88) by Pavel Bardin

Russian Federation, 2008, 104'

A gang of skinheads «Russia 88» are filming propaganda videos to place them on the Internet (Youtube). As the camera records the life of the gang, they grow accustomed to it and stop paying attention to the filming. As the story develops, the leader of the gang 'Blade' discovers that his sister is dating a man from the Caucasus...

The plot of the film comes from the imagination of the author but the imaginary story is based on the facts of present day life in Russia.

Sonnenallee by Leander Haussmann

Germany, 1999, 88'

The film "Sonnenallee" ventures a look back to GDR times – it is not a maudlin portrayal, but an unabashedly sentimental and fabulously exaggerated one. It is the story of young people, forbidden music and dances, and of that special love that changes everything.

Somers Town by Shane Meadows

England, 2008, 75'

Tommo, just turned sixteen and released from social care, runs away to London from a lonely, difficult life in the Midlands. Marek, a Polish immigrant, lives with his father, who drinks with his friends most evenings after working on a construction site. Marek is a keen photographer, quiet and sensitive - he is not comfortable in his father's world.

Both struggle to make sense of their new world and a chance meeting in Somers Town, London, leads the two to form an unexpected partnership. Unknown to his father, Marek begins hiding Tommo in his flat and the two boys begin to earn money from an entrepreneurial and eccentric neighbour, Graham. Maria, the French waitress at their local café, already a photographic muse for Marek, now becomes more of an obsession for the two boys and the centre of all their attention.

When Maria suddenly leaves their lives, the two boys are bereft. Tommo and Marek seek escape through an evening of drunken abandon, but are discovered by Marek's father, who throws Tommo out and all seems lost.

Shot in black and white in contemporary central London, Somers Town shows that in alienating urban environments and fractured family relationships, redemption is found through friendship.

The World on their Shoulders (Il mondo addosso) by Costanza Quatroglio

Italy, 2006, 90'

It's the story of five teenagers who, after a long trip from three different countries (Rumania, Moldvia and Afganistan), came to Italy illegally, each one with the idea to start working and make money to send home to their parents. As minors alone they are recovered in a home for minors where they meet other young people coming from different countries. Here they attend schools and professional training courses. In the meanwhile they are provided of residence permit "for minors" that will expire when they will turn eighteen.

During their stay in Italy, the social workers make research about their families in their countries to decide whether or not to send boys back where they came from.

INFORMATION ABOUT THE DIRECTORS

PAVEL BARDIN

Born in Moscow in 1975. Selected works:

Hero (Geroy) short feature film, 35 mm. YAUF-studio, 1999

Club (Klub) - TV series, video. Young media, MTV, 2005-2008

Three of us and a Snowflake (Troje i Snezhinka) - full-length feature film, 35mm, Sinepro, Paradize, 2007

Baker's Dozen (Chertova Dyuzhina) – 2 series, 16mm/video. Telesto, TV-3, 2009

Russia 88 (Rossiya 88) full-length feature film/documentary, 16/35mm. Plan2Play, 2009

LENKA CLAYTON

Lenka Clayton is an artist and documentary maker. Her films and projects have been shown internationally on television, in festivals and galleries. Her work investigates the poetry of labour expended toward an epic, utopian, often impossible task. In recent projects she searched for and photographed the 613 people mentioned in a German newspaper (*Local Newspaper*), hand-numbered 7000 stones (*7,000 Stones*), filmed one person of each age from 1 – 100 (*People in Order*), re-organised the 4100 words of President Bush's *Axis of Evil* speech into alphabetical order (*Qaeda, quality, question, quickly, quickly, quiet*) and is currently writing a hand-written letter to every household in the world (*Mysterious Letters*).

ANNE GEORGET

Anne Georget is a French journalist, writer and film director. Qualified of the Institute of Political Studies of Paris, she completed her programme by a Master's degree in journalism to the University of Columbia of New York. She begins to realize documentaries in 1991 and realised "Berlin, côté mur, côté jardin" in 1993 four years after the fall of the Berlin Wall.

FONYO GERGELY

Fonyo Gergely worked at Mafilm studio as a camera assistant, than as a cameraman in several Hungarian and international productions. At the age of 26 moved to Los Angeles, where he participated in several video clips, commercials and features as a cameraman. In 1998 he finished the course of Extension-Entertainment Studies at UCLA. After his "VISIT" short film, "Stand up Jancsi" brought him the first recognition, the first price of the 31 Hungarian Film week, the special price of TV2, and the special price of Kodak film lab of Hungary. 2 years later his teenager-family comedy (Finally, summer is here!) won the first price of the Camera Hungaria Festival. Before Made in Hungary he directed 2 blockbuster comedies.

LEANDER HAUSSMANN

Leander Haußmann (June 26, 1959, Quedlinburg) is a German theatre and film director.

He is the son of actor Edzard Haußmann and costume designer Doris Haußmann, and attended the Ernst Busch theatre school in Berlin. He was the theatre director of the city theatre in Bochum (Schauspielhaus Bochum), also writing and acting in several plays (1995-2000), as well as having a role in the Detlev Buck film *Männerpension*.

He achieved his feature film breakthrough with *Sonnenallee* in 1999. His second feature, *Herr Lehmann*, followed in 2003.

His production of *Die Fledermaus* in Munich was a state scandal, which compounded the troubles surrounding the earlier *Peter Pan*. As a result, his production of *Romeo and Juliet* was cancelled.

PETER KAHANE

Peter Klement Kahane was born May 30, 1949, in Prague, as the son of journalist and foreign correspondent Max Kahane. His mother Doris Kahane, born Machol, is a painter and graphic artist. After the family returned to East Germany in 1950, he attended elementary school for three years in Berlin from 1955 on before he attended a New Delhi school for one and a half years in 1958. From 1959 on, he lived in a boarding school on Cöthen, finished school in Falkenberg, and went to *Erweiterte Oberschule* in Bad Freienwalde from 1963 on. In 1967, he finished high school at EOS "Heinrich Schliemann" in Berlin, where he also made his graduation as a fitter for refrigeration systems.

After his first application for the Babelsberg film school was declined, he started to study at Humboldt University in 1967 and graduated in 1971 with a diploma as French and Russian teacher. By chance, Kahane had the opportunity to participate in the making of the documentary film "Die Mitarbeiterin" as a researcher and trainee. From 1973 on, he took over assistant and stand-in jobs at DEFA-Studio für Spielfilme.

Kahane did his military service at Nationale Volksarmee from 1974 to 1975 and subsequently studied directing at Hochschule für Film und Fernsehen Potsdam-Babelsberg until 1979. In his main exam film "Trompete – Glocke – letzte Briefe", he documented three generations of Berlin workers traditions in an interview with Max Knaak. At the same time, he tried to humanize the hero myth of proletarian life. He then finished his graduation film "Des Lebens Überdruß", after Johann Ludwig Tieck's romantic novella, based on a scenario by Waltraud Meienreis.

ELLIE LAND

Ellie Land makes short films using animation and documentary. Her films have won awards internationally.

She studied Media Production at Northumbria University in Newcastle upon Tyne and graduated with a Masters in Animation from the Royal College of Art in 2007.

Ellie currently lectures animation in London and has been commissioned to make a short film for Gateshead Council about the Angel of the North sculpture.

CHRIS MARKER

Chris Marker is a French writer, photographer, film director, multimedia artist and documentary maker. His best known films are *La Jetée* (1962), *A Grin Without a Cat* (1977), *Sans Soleil* (1983) and *AK* (1985), a documentary on the Japanese filmmaker Akira Kurosawa.

He was born in France, July 29, 1921. In World War II he joined the Maquis and after the war he began to write and make films. He traveled to many socialist countries and documented what he saw in films and books.

He became known internationally for the short film *La Jetée* (1962). It tells of a post-nuclear war experiment in time travel by using a series of filmed photographs developed as a photomontage of varying pace with limited narration and sound effects. This film was the inspiration for Mamoru Oshii's debut live action feature *The Red Spectacles* (1987) (later for *Avalon*) and also inspired Terry Gilliam's *Twelve Monkeys* (1995).

In 1982 Marker finished *Sans Soleil*, stretching the limits of what could be called a documentary. It is an essay, a montage, mixing pieces of documentary with fiction and philosophical comments, creating an atmosphere of dream and science fiction. The main themes are Japan, Africa, (the erasing of) memory and travel. A sequence in the middle of the film takes place in San Francisco, and heavily references Alfred Hitchcock's *Vertigo*.

Beginning with *Sans Soleil* he developed a deep interest in digital technology, which led to his film *Level 5* (1996) and *Immemory* (1998, 2008), an interactive multimedia CD-ROM, produced for the Centre Pompidou (French language version) and from *Exact Change* (English version). Marker created a 19 minute multimedia piece in 2005 for The Museum of Modern Art in New York titled *Owls at Noon Prelude: The Hollow Men* which was influenced by T. S. Eliot's poem.

SHANE MEADOWS

Shane Meadows (born 26 December 1972) is an English film director, screenwriter and occasional actor, from Uttoxeter, Staffordshire, England. He is regarded as one of the rising stars of British cinema.

Meadows left school shortly before reaching his GCSEs, and soon turned to petty crime. He started off in Uttoxeter making short films with his friends and family but couldn't show these films to anyone because there were no film festivals in his area. His friends started one in the local cinema which became popular with the town. His fame started when a film scout found him and took him on as an amateur film director. The vast majority of his films have been set in the Midlands area. They recall the kitchen sink realism of filmmakers such as Ken Loach and Mike Leigh, with a post-modern twist. He has a relaxed directing style, encouraging the actors to ad lib in order to create a better sense of reality.

LUCAS MOODYSSON

Karl Frederik Lukas Moodysson (born 17 January 1969 in Lund) is a Swedish film writer and director.

After studying at what was then Sweden's only film school, the Dramatiska Institutet, he directed three short films before moving to features.

His directorial breakthrough came with *Fucking Åmål* (retitled *Show Me Love* in English-speaking countries.) A classical love story, filmed in a highly naturalistic, almost documentary style, it is set in the small and boring Swedish town of Åmål, and follows two young girls who awkwardly fall in love. The film was a huge success with both the Swedish public and the critics. His next film, 2000's *Together* (Tillsammans), followed the antics of life in a commune in suburban Stockholm in the 1970s. Moodysson followed up these two sunny, cheerfully optimistic films with the brutal *Lilya 4-ever* in 2002, named by many American critics' ten best lists for the following year. The mainly Russian language film follows a young girl living in an unspecified country in the former Soviet Union (filmed in Estonia) as she is abandoned by her mother, drops out of school, is forced into prostitution and then is kidnapped into sex slavery. Moodysson has said he could not have made the film without his strong Christian beliefs, and the frequent religious fantasies that Lilja has are the only tender spots in the bleak world Moodysson presents.

His 2004 film, the controversial *A Hole in My Heart*, is more an experimental film than a traditional narrative, and he has said it is intentionally designed to be off-putting to the audience. He followed this with another even more experimental film, 2006's *Container*, featuring narration by actress Jena Malone. The only audible sound in the movie is a stream of consciousness narrative, which is only loosely related to the visual content.

His latest project, *Mammoth* was released January 23, 2009. Unlike his previous two efforts, it is a narrative film and also his first English-language piece, about a successful New York couple, their daughter and her Filipino nanny.

Moodysson is an outspoken left wing socialist, feminist, and vegetarian and at the same time a profoundly spiritual Christian. All of these traits have become more and more pronounced in his works.

CORNELIU PORUMBOIU

Corneliu Porumboiu (born September 14, 1975 in Vaslui) is a Romanian film director and screenwriter. His 2006 feature *12:08 East of Bucharest* won him the Camera d'Or prize at the Cannes Film Festival. He is the son of well-known football referee Adrian Porumboiu.

COSTANZA QUATRILGLIO

Costanza Quatriglio was born in Palermo (Italy) in 1973.

She graduated in Law at the University of Palermo in 1997. In 1999 she got a diploma at the National Film School in Rome in Directing class.

She directed a number of short films which have been shown in several International and National festivals and some on TV.

From 2000 she has directed several feature length creative documentaries. Her first documentary *ècosaimale? (what's wrong with it?)*, was shot among children in an old neighbourhood in Palermo and has won several awards.

Her second documentary about International Adoptions was coproduced by TELE + TV network .

She also directed educational videos on International Adoptions financed by the Committee for the International Adoptions, an Italian Government Agency.

Her first feature film *L'ISOLA (THE ISLAND)*, produced by Dream Film and Rai TV network, has been successfully shown at the Director's Fortnight in Cannes 2003, and it was released in Italy, in France, in Latin America and many other countries in Europe.

In Venice Film Festival in 2003 *Racconti per l'isola (report from the island)*, her documentary about her work with non professional actors in the film "the island", has been appreciated by the audience and the press.

In the year 2004 she wrote and directed a miniseries (docu-fiction) in three parts for Rai TV network about a family from Cape Verde, Africa, living in Rome, which was broadcasted in October 2004 and two short films, one for Sky TV and one for Rai TV.

She also occasionally works as director in a serial drama ("Un posto al Sole", from the format "Neighbors") for Rai TV network.

In a short while she'll start shooting a documentary from her project about separated foreign children in Europe sponsored by UNICEF.

ULRICH SEIDL

Born in 1952, lives in Vienna, Austria

For documentary films like "Good News", "Animal Love" and "Models" Ulrich Seidl was honoured with numerous international awards. Werner Herzog quotes Ulrich Seidl as one of his ten favourite filmmakers, and commented on "Animal Love" as follows: "At the cinema ,I have never looked so straight into hell." "Dog Days" was Ulrich Seidl's first feature film, and in 2001 carried away the Grand Jury Prize at the Venice Film Festival. In 2003 he founded the Ulrich Seidl Film production company and produced "Import Export", which had its premiere at the 2007 competition in Cannes.

Filmography: 1980 Einsvierzig | 1982 Der Ball | 1990 Good News – Von Kolporteurern, toten Hunden und anderen Wienern | 1992 Mit Verlust ist zu rechnen | 1994 Die letzten Männer (TV) | 1995 Tierische Liebe | 1996 Bilder einer Ausstellung (TV) | 1997 Der Busenfreund (TV) | 1998 Spass ohne Grenzen (TV) | 1998 Models | 2001 Hundstage | 2001 Zur Lage | 2003 Jesus, Du weisst | 2004 Vater unser Aufzeichnung/Volksbühne Berlin | 2006 Brüder lasst uns lustig sein | 2007 Import Export

JAN SVERAK

Born in 1965, Jan Svěrák studied documentary filmmaking at the Prague Film Academy (FAMU), from which he graduated in 1988. At the Academy he directed

several short films, including *Goodbye Little Station*, *Wine-Maker* and two television films: *Conversation* and *How the Chimney-Sweeps Bring Good Luck*.

Jan Svěrák's talent first attracted attention through his short film *Space Odyssey II*, a dramatic story of two retired women living on a snow-bound estate. Here he paid his first ironic homage to mainstream American commercial film genres. Jan's ability as a filmmaker was confirmed by his "sci-fi ecology" documentary dealing with a "newly discovered species", supposedly flourishing in the devastated region of what was then Northern Czechoslovakia. In 1989, *Oilgobblers* received the most prestigious prize in its category, the American Academy of Motion Picture Arts and Sciences Student Oscar® for the best foreign film.

Two years later Jan Svěrák completed his feature debut, *Elementary School*, the screenplay for which was written by his father, Zdeněk Svěrák, who also acted in the film. In 1992, this heart-warming period film set in post-war Czechoslovakia was nominated for the Academy Award® for Best Foreign Language Film.

Jan's next movie was *Accumulator 1*, an action fantasy about television's vampire-like capacity to suck out a person's life-force and deplete their energy, which he wrote with Jan Slovák, a member of the theatre company *Sklep*. Zdeněk Svěrák worked with the two young authors on polishing the dialogue for the final version. At the time the film, with its budget of over forty million crowns, was the largest scale Czech production ever. It was awarded the Media Prize at the 1994 Venice International Film Festival and received the Grand Prix at the International Fantastic Adventure Film Festival at Yubari in Japan. On home territory the popularity of the film brought Jan Svěrák the Czech Lion Prize, awarded by the Czech Film and Television Academy for the most popular film of the year.

Jan Svěrák's road-movie, *The Ride*, was also a big hit with audiences in the Czech Republic. He wrote the screenplay of this ultra low-budget film with his college mate Martin Dostál. As soon as it was released, the film acquired an almost cult status and for more than a year it was one of the top Czech box-office hits. *The Ride* received the Crystal Globe, the main prize at the 30th International Film Festival in Karlovy Vary in 1995.

Kolya, Jan's first collaboration with Eric Abraham, was scripted by his father Zdeněk Svěrák, who also stars. His latest movie, *Dark Blue World*, premiered in the Czech Republic in May 2001.

Jan is a member of the Academy of Motion Picture Arts and Sciences and the Czech Film Academy. He is married with three children and lives in Prague.

ANDRZEJ WAJDA

Polish film and theatrical director. Born on 6 March 1926 Suwalki, Poland. Graduated from: Academy of Fine Arts, Cracow (1946-49). And Film Academy Lodz (1949- 1953). Theatre Director at Teatr Stary, Cracow (1962- 1998) President of the Polish Film Association (1978-82). Solidarity member from 1980. Member of President Lech Walesa Council (1982 -89). Senator of the Republic of Poland (1989-91)

Selected films: *KANAL* (Canal) 1957 (Jury special Award Silver Palm Cannes 1957), *POPIOL I DIAMENT* (Ashes and Diamond)1958 (Fipresci Prize Venice 1959), *D.O. Selznick's Silver Laurel Award* 1962), *WESELE* (The Wedding) 1973 (Silver Shell San

Sebastian 1973); ZIEMIA OBIECANA (The Promised Land) 1975 (Gdansk Golden Lions 1975, Golden Medal Moscow 1975, Oscar Award Nomination 1976); CZŁOWIEK Z MARMURU (Man of Marble) 1977, (Fipresci prize, Cannes 1978, Jury Special Prize, Cartagena 1980); PANNY Z WILKA (The Maids of Wilko) 1979, (Oscar Award Nomination 1980); CZIOWIEK Z ZELAZA (Man of Iron) 1981 (Palme d`Or -Golden Palm Cannes 1981,Oscar Award Nomination 1982); DANTON (Prix Luis Delluc 1982 ; "Cesar "- 1983); Korczak 1990; NASTASYA (with Tamasaburo Bando)1994; WIELKI TYDZIEN (The Holy Week) 1995 (Silver Bear, Berlin 1997); PAN TADEUSZ 1999

JASMILA ZBANIC

GRBAVICA is Jasmila Zbanic's first feature film awarded with Golden Bear on Berlinale 2006.

Born in Sarajevo in 1974, Zbanic is a graduate of the her native city's Academy of Dramatic Arts, department for theater and film directing. Before filmmaking, she also worked as a puppeteer in the Vermont-based "Bread and Puppet" Theater and as a clown in a Lee De Long workshop.

Zbanic began making films in 1997 when she founded the artist's association "Deblokada", through which she produced, wrote and directed numerous documentaries, video works and shorts. Her work has been screened in film festivals and exhibitions worldwide. Highlights include her short BIRTHDAY (part of the omnibus film LOST & FOUND), a look at the different paths taken by two young girls - one Croatian, one Bosniak; the 2002 documentary RED RUBBER BOOTS, which follows Bosnian mothers searching for their children; and documentary IMAGES FROM THE CORNER, a moving personal account of a young woman seriously wounded during the war who watched in pain as a foreign photographer snap pictures of her.

After the release of GRBAVICA, Zbanic has directed BUILDER'S DIARY, 2007 documentary film, script by Boris Dezelovic, and PARTICIPATION [2008], short feature film, part of the "Stories of the Human Rights", script and direction by Jasmila Zbanic

The feature film ON THE PATH, script and direction by Jasmila Zbanic, is now in postproduction.

INFORMATION ABOUT THE GUEST SPEAKERS

BÄRBEL BOHLEY

Bärbel Bohley was born on May 24th 1945. Her father was a design engineer. It were his stories from World War II that made her think about questions of war and peace and that considerably influenced her pacifist attitude.

After her A-levels in 1963 Bärbel Bohley is trained as General Business Administrator; from 1969 on she studies painting and graphic art at Berlin-Weißensee college of art and lives from 1974 on in Berlin as independent artist.

In 1979 she becomes board member of the painting division within the *Verband Bildender Künstler Berlin (VBK- Association of Berlin Artists)*. After Bärbel Bohley initiates the independent movement *Frauen für den Frieden (Women for Peace)* she becomes excluded from the board membership.

In 1983 she's arrested because of alleged treason by information transmission but due to international solidarity, she is set free only six weeks later. Since that time she is not receiving bids from the government and is banned from both exhibiting her work and travelling abroad.

Starting in the mid-eighties Bärbel Bohley commits herself to implementing fundamental rights such as freedom of speech, freedom of travel and assembly and becomes a co-founder of the Initiative for Peace and Human Rights.

In 1988 she's arrested by secret police (Stasi) relating to the demonstration taking place on the anniversary of the assassination of Rosa Luxemburg and Karl Liebknecht. Bärbel Bohley is directly sent from prison Hohenschönhausen to an enforced stay in the United Kingdom. Six months later she enforces her return to the German Democratic Republic.

In 1989 Bärbel Bohley is co-author of the call for creation "*Die Zeit ist reif*" ("The time has come") of the civil movement *Neues Forum*, which in between a few weeks is signed by more than 250,000 people. In 1990 she becomes elected as a member of *Neues Forum* in East Berlin's city council.

In 1990 Bärbel Bohley occupies the Stasi headquarter in Berlin Normannenstraße together with other activists, themed "*Die Akten gehören uns!*" ("The files are ours").

In 1992 after having read her Stasi dossier Bärbel Bohley publicly proclaims Gregor Gysi, leader of the PDS-parliamentary group, to have been a Stasi informer.

In 1994 Bärbel Bohley runs for top candidate of *Neues Forum* in the European election.

From 1995 until 1996 the so-called Monday meetings take place in Bärbel Bohley's home. Intellectuals from West and East take part: Henryk M. Broder, Freimut Duve, Horst Sagert et al.

In 1996 Bärbel Bohley engages in the foundation of the association "*Bürgerbuero e.V.*" in Berlin, followed by the politicians *Helmut Kohl*, *Rudolf Scharping*, chairman of the Central Council of Jews *Ignatz Bubis* (1927–1999), and author *Wolf Biermann*. The

association aims at helping those "who have continuously been affected by GDR arbitrary acts".

Since 1996 she lives and works predominantly in former Yugoslavia.

From 1996 until 1999 Bärbel Bohley works at the OHR (Office of The High Representative), which the *Dayton Agreement* has proclaimed highest sovereign as international peace institution for Bosnia and Herzegovina in Sarajevo. She organises a reconstruction programme for houses destroyed during the Bosnian War "*Die Dächer sind das Wichtigste*" (*Roofs are most important*) and unites all regional refugee organisations in "*Koalition für Rückkehr*" (*Coalition on return*). In 2006 Bärbel Bohley coordinates the project "*Zisternen*" for water supply of people in need as a precondition for the return out of the refugee camps and the normalisation of life.

Awards

For her achievements in the peaceful revolution in the GDR and the reunification Bärbel Bohley was awarded the Federal Cross of Merit (1994) and the National price (2000).

THOMAS BRUSSIG

Thomas Brussig (born 1965 in Berlin) is a German writer. After attending the "Heinrich-Hertz" School, he went on to train as a builder. In 1984 he finished school and training, and served in the National "Volksarmee". Brussig found difficulty in wielding a weapon and had a hard time. He worked as a Museum guard, cleaner and Hotelportier among a variety of other odd jobs until the early 90s. In 1990 he studied sociology at a university in Berlin. He changed universities 3 years later to study the art of filmmaking. He graduated in the year 2000. He is now a well-known German author, with 5 successful books under his belt. Thomas Brussig commutes back and forth from Berlin to Mecklenburg as a writer and is married.

ADRIAN CIOCAZANU

Romanian architect born in 1972.

Partner in organizing the Annual Conference of the Architecture in Bucharest – 2004-2009. "*Partener Tub – Transcentral Urban Bucharest*" a project of urban regeneration developed in partnership by 14 architectural offices in Bucharest. Main organizer of the public campaign "*The architecture deserves a chance*" 2005-as of today. Producer of the TV show "*The Stone House*" April 2000 - June 2002

GABOR DEMSZKY

Gábor Demszky is Mayor of Budapest. He was born in Budapest in 1952, as a son of economist parents. He is father of three children.

After graduating from Kaffka Margit Secondary School he became a student at the Law Faculty of Budapest University. While student he was suspended for a year for organizing a left-wing student demonstration in 1972. During this period he was working as taxi-driver and librarian. At this time he wrote his first sociographic book called "Tip".

Later he was given the opportunity to complete his studies and was awarded a doctorate in 1976. Due to difficulties in finding employment he could not work as

lawyer, so he voluntarily took part in number of sociological investigations. From 1976 to 1981 he was a co-worker of social science journal Világosság (Shine).

Between 1978 and 1981 he studied sociology at the Sociology Faculty of Budapest University. In 1988/89 he has spent ten months in the United States where he was a student of the Columbia University.

Gábor Demszky was among those who signed the Act of Solidarity for Charta '77 in 1979. He became founder of SZETA a Foundation to Help the Poor. Because of his political activity he lost his job, passport and his right to publish. In the spring of 1981 he traveled to Poland to study techniques of publishing in order to found a samisdat publishing house. At the end of 1981, together with present member of parliament László Rajk, they organized a publishing house named AB Independent Publishers. In spite of police raids, arrests and court orders they were able to start publishing, firstly with a collection about Polish resistance movements. Gábor Demszky has also regularly participated in contributing samisdat paper Beszélő and several others.

In 1983 he was sentenced to spend six years in prison, although finally the proceedings were to stay. In 1984 the International Association of Publishers awarded him the Freedom to Publish Prize.

He is one of the founders of the Network of Free Initiatives and of Alliance of Free Democrats. He was elected into the Executive Board of this party in 1989. He is also the founder and one of the directors of the Association to Save Children.

At the first free election in the spring of 1990 he was elected Member of Parliament representing one of the constituencies of Budapest Capital.

On October 31st, 1990 he was elected Mayor of Budapest. With the assistance of group of specialists he worked out a comprehensive long-term program for the development of Budapest. He is Co-president of the "Budapest Bank for Budapest" Foundation, and president of the Budapest Sports Association (BE). He was elected vice-president of the Standing Conference of Local and Regional Authorities of Council of Europe in March 1992, where in May 1994 he was re-elected.

In December 1994, in October 1998 and in October 2002 he was re-elected as Mayor of Budapest.

On 30th September 2003 he was awarded by he President of Croatia with the Prince Terpimir Order. In June 2004 he was elected Member of the European Parliament but due to problems of incompatibility, he had to renounce on his mandate.

On the 1st of October 2006 he was re-elected for a next four –year term.

On the 27 April 2009 he was awarded with the Cross of Command of the Polish Republic.

DANIL DONDUREY

Russian sociologist and film critic.

MASSIMILIANO FUKSAS

Native of Lituania, Massimiliano Fuksas was born in Rome in 1944, where he graduated in Architecture at "La Sapienza" University in 1969. In 1967 he created his own studio in Rome, followed by a second one in Paris in 1989. He opened an office in Vienna in 1993, and in Frankfurt in 2002, active until 2001 and 2009. From 2008 he has an office also in Shenzhen, China. From 1998 to 2000 he was Director of the VII Biennial of Architecture in Venice "Less Aesthetics, More Ethics". Since 2000 is the author of the architectural column founded by Bruno Zevi in the weekly magazine "L'Espresso".

He was Visiting Professor at several universities, such as the École Speciale d'Architecture in Paris, the Akademie der Bildenden Künste in Vienna, the Staatliche Akademie der Bildenden Künste in Stoccarda, and the Columbia University in New York. For many years he has been devoting special attentions into urban problems in large metropolitan areas.

He works and lives between Rome and Paris.

TIMOTHY GARTON ASH

Timothy Garton Ash is the author of nine books of political writing or 'history of the present' which have charted the transformation of Europe over the last thirty years. He is Professor of European Studies in the University of Oxford, Isaiah Berlin Professorial Fellow at St Antony's College, Oxford, and a Senior Fellow at the Hoover Institution, Stanford University. His essays appear regularly in the New York Review of Books and he writes a weekly column in the Guardian which is widely syndicated in Europe, Asia and the Americas.

His books are: 'Und willst Du nicht mein Bruder sein ...' Die DDR heute (1981), a book published in West Germany about what was then still East Germany; The Polish Revolution: Solidarity (1983), which won the Somerset Maugham Award; The Uses of Adversity: Essays on the Fate of Central Europe (1989), for which he was awarded the Prix Européen de l'Essai; We the People: The Revolution of '89 witnessed in Warsaw, Budapest, Berlin and Prague (1990; US Edition: The Magic Lantern), which was translated into fifteen languages; In Europe's Name: Germany and the Divided Continent (1993), named Political Book of the Year in Germany; The File: A Personal History (1997), which has so far appeared in sixteen languages; History of the Present: Essays, Sketches and Despatches from Europe in the 1990s (2000); Free World (2004); and, most recently, Facts are Subversive.

After reading Modern History at Oxford, his research into the German resistance to Hitler took him to Berlin, where he lived, in both the western and eastern halves of the divided city, for several years. From there, he started to travel widely behind the iron curtain. Throughout the nineteen eighties, he reported and analysed the emancipation of Central Europe from communism in contributions to the New York Review of Books, the Independent, the Times and the Spectator. He was Foreign Editor of the Spectator, editorial writer on Central European affairs for the London Times, and a columnist on foreign affairs in the Independent.

In 1986-87 he was a Fellow at the Woodrow Wilson International Center for Scholars in Washington DC. Since 1990, he has been a Fellow of St Antony's College, Oxford, where he directed the European Studies Centre from 2001 to 2006 and is now Isaiah

Berlin Professorial Fellow. He became a Senior Fellow of the Hoover Institution, Stanford University, in 2000. A frequent lecturer, he is a Fellow of the Royal Society of Literature, the Royal Historical Society and the Royal Society of Arts and a Corresponding Fellow of the Berlin-Brandenburg Academy of Sciences.

He continues to travel extensively, and remains a regular contributor to the New York Review of Books and other journals. His weekly column in the Guardian is syndicated in leading newspapers across Europe, Asia and the Americas. He also contributes to the New York Times, the Washington Post and the Wall Street Journal.

Honours he has received for his writing include the David Watt Memorial Prize, Commentator of the Year in the 'What the Papers Say' annual awards for 1989, the Premio Napoli, the Imre Nagy Memorial Plaque, the Hoffmann von Fallersleben Prize for political writing, the Order of Merit from Germany, Poland and the Czech Republic, and the British CMG. In 2005, he featured in a list of 100 top global public intellectuals chosen by the journals Prospect and Foreign Policy, and in Time magazine's list of the world's 100 most influential people. In 2006, he was awarded the George Orwell Prize for political writing.

NATALYA YEVGENYEVNA GORBANEVSKAYA

(born May 26, 1936 in Moscow) is a Russian poet, translator of Polish literature and civil rights activist.

She graduated from Leningrad University in 1964 and became a technical editor and translator. Only nine of her poems have been published in official journals, the remainder being privately circulated or published abroad.

Gorbanevskaya was one of eight protesters to demonstrate in Red Square on 25 August 1968 against the Soviet invasion of Czechoslovakia (see 1968 Red Square demonstration). Having recently given birth she was not tried with the other demonstrators, and wrote an account of the trial, *Noon*, published abroad as *Red Square at Noon*. However, she was arrested in December, 1969 and imprisoned in a Soviet psychiatric prison until February, 1972.

In December, 1975, Gorbanevskaya emigrated, and now lives in Paris.

One of the Joan Baez songs, "Natalia", with lyrics by Shusha Guppy, released on a live album "From Every Stage" (1976), is dedicated to Natalia Gorbanevskaya. Introducing the song at the concert, Joan Baez would say about Natalia's imprisonment in the psychiatric hospital.

In 2005 Gorbanevskaya participated in "They Chose Freedom", a four-part television documentary on the history of the Soviet dissident movement.

In 2008, October, Gorbanevskaya got award of Marie Curie.

The same year, Gorbanevskaya is scheduled for the Angelus Central European Literature Award.

ALBERTO INDELICATO

Born in Palermo, July 25 1930. In 1952 degree in law with a thesis comparing the constitutional law of the Sardinian Kingdom (1848) and the Italian republican constitution (Dec, 31, 1947)

After a few years as a journalist, in 1954 joined the Italian Ministry of Foreign Affairs and was posted as Consul in Innsbruck, and Counsellor in Vienna, Buenos Aires, Budapest and Paris.

In 1984 was appointed Ambassador Permanent Representative at Unesco (Paris); from 1987 Ambassador at the German Democratic Republic. 1994 to 1997 Ambassador Permanent Representative at the UN Organizations and at the International Atomic Energy Agency in Vienna.

Has been a political analyst for many newspapers and has written essays for political and historical Italian and European reviews such as «Affari Esteri», «Relazioni Internazionali», «Ideazione», «Liberal», «Europai Szemle» (Budapest), «Europäische Rundschau» (Vienna), and the Italian National Radio. Currently contributes to «Nuova Storia Contemporanea» and «Palomar».

Has written the following books: «La dottrina Brezhnev» (1973); «I falsi fascismi» (with an introduction of Renzo De Felice) on the Hungarian, Romanian and Yugoslav antidemocratic non-marxist movements between the two European wars (1980); «Compasso e Martello» (2004); a history of the GDR; «Memorie da uno stato fantasma» (2004); «Eurolandia contro l'Europa» (2009).

Has taught European Contemporary History at the «San Pio V» University. Currently teaches at the University LUISS, in Rome.

OVE KORSGAARD

Sociologist, born in Denmark, December 13, 1942. Professor at the Danish School of Education, University of Aarhus.

CHRISTIAN LASSERRE

Christian Lasserre, F.R.I.C.S., is Director of the program «Master in Real Estate», at the University of Louvain (Louvain-la-Neuve, Belgium).

Christian Lasserre F.R.I.C.S. has an experience in property development and investment in Belgium, U.K., Spain, Luxembourg and France. He teaches urban economics at the High School of Architecture of la Cambre, l'Institut Supérieur d'Urbanisme et de Rénovation Urbaine and the Université de Louvain where he is also director of the program "master in real estate". He serves as director in various official and professional organisations like the Regional Commission of Development (Brussels Region), Archives d'Architecture Moderne, ISELP, Urban Land Institute Belgium, and is managing partner of C.L.I. (Brussels) practising in the field of planning and urban finance and economics. He is author of publications in the fields of real estate market analysis, public private partnerships, economic aspects of the heritage conservation, etc.

BERTHOLD MOLDEN

Born in Vienna/Austria in 1974.

Berthold Molden is a contemporary historian with a strong affinity to Transnational and Global History. His main research interests are the construction of memory and the politics of history, as well as the history of the Cold War, particularly in Europe, the USA and Latin America.

He works on politics of history in different contexts, on the evolution and long term potency of historical narratives, and on the implications which the public confrontation with the past holds for social structures and processes. The function of subcultures in critical (e.g. post conflict) periods constitutes a subject of particular investigative passion.

At the EHP, Dr. Molden directs an international research project about communicative memories of the Cold War in Europe.

He also teaches at the University of Vienna where he belongs to the Global History working group.

MIHAIL NEAMTU

Mihail Neamtu (born April 16, 1978) is a Romanian philosopher, theologian and essayist with a PH.D in theology.

Mihail Neamtu is an active participant in the debate about the Romanian culture, politics, values and society (Ideas in dialogue, Dilema Veche, Revista 22, rebirth, Cultural Center, etc.). A critical postmodern cultural patterns, ethical relativism and tribal collectivism, while advocating for the restriction of economic and legislative power of the State and recovery of private education.

Elegies conservative (2009) discusses the conditions of emergence of a true culture of freedom of moral, civic and economic crisis reporting Romanian public space of Europe values the role of Orthodoxy in the early XXI century, the meaning of secularization for the family and education bodies, the image of the Church in an era of transparency media, the revolution mores and ideological pluralism. Elegies conservative offers some theological-political solutions that intersect with the horizontal vertical patristic Christianity Western classical liberalism.

Owl of debris (2005, 2008) has sparked numerous comments in the press, being nominated by some literary critics to debut essays category. The author noted the support of an institutional dialogue between the Church and modernity. He's in favor of religious education reform based on an open vision of a Christianity of integrity but polyphonic, while criticizing bureaucracy and temptation clericalizării ecumenical. Neamtu was detached from any theological-political messianism and the current agrarian ('neopășunist'). Volume Grammar Orthodoxy (2007) is prefaced by Mihai Sora and advocates rediscovering public dimension of theology, called to resume the conversation with the human sciences. The author deplores the "ghettoization of Christian discourse" in the academic area, suggesting "several meetings between the paradigmatic ecclesia and Universitas Hosted the sign of

modernity. Hermeneutics, epistemology, phenomenology, religious or political history are some issues examined from a perspective indebted patristic Christianity, but rooted in this European history. "Grammar Orthodoxy" won magazine Word the Book of the Year, Section history of ideas and mentality history.

MARIO SEPI

Mario Sepi has been an EESC member since 1995 and has shown great commitment to European economic and social policy: among the key opinions for which he has been rapporteur was the 2002 own-initiative opinion on Trends, structures and institutional mechanisms of the international capital markets.

He has also written opinions on competition policy, European industrial policy and monetary union and the Lisbon strategy. Since the '60s he has been following European issues with particular reference to social and labour matters in Europe and has been part of the European federalist movement as secretary of the Roman section of the Federalist Youth Movement.

In 1966 he was a researcher with the Institute of International Affairs (IAI), whose president at the time was Altiero Spinelli. For his first job with this institute Mario Sepi wrote an essay on the role of the Economic and Social Committee.

He was an active trade unionist with the CISL in the 1970s and 1980s: first as an international policy expert and then as National Secretary of the FIM (Italian Metalworkers' Federation) and he was among those who got the union to sign the FIAT agreement in 1984, which ended the long crisis that had begun as a result of the struggles of 1980.

He is strongly committed to development cooperation. He has placed the idea of the social development of civil society at the heart of relations with non-member countries and has promoted many training activities with countries such as Mozambique, Mali, Chile and Brazil.

ANDRAS TOROK

András Török (1954) cultural manager, non-profit businessman and author studied English and Greek in Budapest. He worked as a teacher, translator, editor of underground and over-ground publications, state secretary for culture, as founding director of the Hungarian House of Photography. He is a long-time observer of the urban scene in his native city. He is the author of the cult book "Budapest: A Critical Guide", re-written many times since 1989. (Published in five languages.) His latest Budapest-related publication was: "35 secrets in Budapest", originally posters presented in the metro. Presently he is the director of Summa Artium, an arts&business organisation.

PETER VERMEERSCH

Peter Vermeersch is a professor at the Social Science Faculty of the University of Leuven in Belgium (KU Leuven) and a Research Fellow of the Belgian National Fund for Scientific Research (FWO). In 2007 and 2008, he was a visiting scholar at the Minda de Gunzburg Center for European Studies, Harvard University. He is the author of the book *The Romani Movement: Minority Politics and Ethnic Mobilization in Contemporary Central Europe* (Berghahn Books, 2006), which studies the recent attempts of Romani activists in Central Europe to influence domestic and

international politics and policies. His current book project examines resurgent nationalism and domestic political competition in the new EU member states in Central Europe. Other work by Peter Vermeersch has appeared in academic journals such as *Ethnic and Racial Studies*, *Communist and Post-Communist Studies*, and *East European Politics and Societies*. In addition he publishes essays and poetry. He is a graduate of the University of Leuven, but he also studied in Kraków, Warsaw, and Venice. He lives in Brussels.

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