



68^{te} Internationale
Filmfestspiele
Berlin
Panorama

FAMILIENLEBEN

FAMILY LIFE



Biggi und Alfred sind kein Paar mehr, doch weil die Lebensumstände ohne Erwerbsarbeit schwierig sind, leben sie immer noch nebeneinander auf einem verfallenen Bauernhof in Sachsen-Anhalt.

Biggis Töchter, die 17-jährige Denise und die 14-jährige Saskia, suchen ihren Weg im Leben. Dabei haben sie es nicht nur mit den Gefühlswechselbädern der Pubertät zu tun, sondern auch mit problematischen Schulkarrieren, geprägt von Mobbing, Angststörungen und Heimaufenthalt. Die beiden Erwachsenen bemühen sich trotz aller Widrigkeiten, ihnen Stabilität zu geben, kämpfen aber mit ihren eigenen Dämonen. Sie träumen von einer Westernstadt oder einer eigenen Pferdezucht, doch ohne Geld wird das ländliche Idyll mit Pferden und Hunden zum Ende der Welt.

Rosa Hannah Ziegler kommt ihren Protagonist*innen einfühlsam nahe und gibt deren Verletzlichkeit und Gebrochenheit Raum und Würde. Mit ihrem respektvoll beobachtenden Langfilmdebüt führt sie die Tradition der 1975 gegründeten Wendländischen Filmkooperative weiter: die filmische Aufarbeitung von gesellschaftlichen Schiefen. Sie zeigt in diesem familiären Mikrokosmos ein Leben am Rand, ausgegrenzt und machtlos gegenüber Institutionen, und zugleich voller Träume von einer besseren Zukunft.

Biggi and Alfred used to be a couple, but life's tough if you don't have gainful employment and so they are still living together on a run-down farm in Saxony-Anhalt.

Biggi's daughters Denise (17) and Saskia (14) are trying to make their way in life but are hindered, both by the emotional roller-coaster that is puberty and their fragmented schooling which has featured bullying, bouts of anxiety and various spells in homes. The adults try to give them stability but they are battling their own demons. They have big dreams of a Western town or a stud farm, but without money their bucolic idyll of horses and dogs soon feels like the end of the world.

Rosa Hannah Ziegler creates a close, sensitive relationship with her protagonists that also gives them the space to express with dignity their vulnerability and brokenness. Her respectful observational feature-length debut sees her continue the tradition of the Wendland Film Cooperative which, founded in 1975, used film to examine social imbalances. Ziegler's family microcosm allows her to portray life on the margins and a group of individuals who, though excluded and powerless against institutions, are still full of dreams for a better future.



„Stell dir
mal vor, du
bist in einem
Kreis drinnen.
Überall in diesem
Kreis sind
Hindernisse.

. . .

Die Mauer, die an
dem Kreis dran ist,
ist so hoch, du kommst
nicht drüber. Du bleibst
drinnen. Jede Runde,
die du gehst, geht
die Mauer immer
höher. Du kommst
nicht raus.“

ALFRED:

„Imagine that you are
inside a circle. There
are obstacles everywhe-
re in this circle. The
wall around the circle
is so high you can't get
over it. You're stuck
inside. And you go
another round. Every
round you go, the wall
grows higher and
higher. And all the
others are also stuck in
there; and the tension,
too – it all stays
inside the circle.
You can't get out.“

„At 18 I got out of that group home, then straight into the next one.



„So I know what life in an institution is like. It's not nice for any kid. And I helped Biggi get her children out of there. From the youth welfare office to the court – we stuck together.“

ALFRED:

„Mit 18 kam ich aus dem Heim da raus, dann ging's ins nächste Heim. Darum weiss ich, was ein Heimleben ist. Ist für kein Kind schön. Und ich hab Biggi geholfen, ihre Kinder mit raus-zuholen. Vom Jugendamt bis zum Gericht. Wir haben zusammengehalten.“





BIGGI:

„Als Frau
fühle ich mich
überhaupt nicht.
Ganz und gar nicht.
Ich kuck mich auch
nicht an. Ich habe
auch keinen
Spiegel.“

„I do not feel
like a woman at all.
Not one bit.
And I don't look at myself.
I don't have
a mirror either.“

BIGGI:

„Alfred und ich, wir waren vier Jahre zusammen. Ich hab mich letztes Jahr im September von ihm getrennt. Alfred, der hängt immer noch stark an mir. ... Er ist ja auch ein sehr hilfsbereiter und so eigentlich ein guter Mensch. Wenn's da nicht zwischendurch immer wieder umschlagen würde. Man kann ihn da überhaupt nicht einschätzen.“



„Alfred and I, we were together for almost four years. I left him in September of last year. Alfred is still very attached to me. ... And he is such a helpful person, too, and actually a good person, overall. If it weren't for those moments when everything suddenly turns inside him. You can't ever really tell with him.“



„Da denkt man,
man lebt in einer Welt,
wie in Zuckerwatte
gepackt.
Man fühlt sich nicht
mehr, man sieht zwar
alles, nimmt es aber gar
nicht mehr wahr, man
nimmt gar nichts mehr wahr
in dem Moment, man
denkt, wo bin ich hier,
was mach ich hier,
warum bin ich hier?“

„You move through the world like you're wrapped
in cotton candy. You don't feel yourself anymore.
You can see everything, but it doesn't reach you anymore.
Nothing can reach you at that moment, you're thinking:
Where am I, what am I doing here, why am I here?“



DENISE:

„Der Spruch von Kevin:
,Von mir aus kannst du auch
verrecken gehen.‘ Hat er zwar
unter Drogen gesagt, aber der
geht mir trotzdem nicht aus
dem Kopf.“



„That line Kevin gave me: ,For all I care, you can go to hell.‘ He was
on drugs when he said that, but I still can’t get it out of my head.“





SASKIA:

„Und ein Erzieher
aus dem Heim hat mich
sozusagen fertig gemacht.
Dann bin ich halt aufs
öfteren abgehauen.
Dann bin ich hier nach
Hause, und hinterher hatten
wir dann das Jugendamt-
gespräch und dann wurde
beschlossen, dass ich
wieder nach Hause komme.
Zu Mama. Also hierher.“

„And another counselor
of the group home kept trying to mess
with my head. So I would run away
and come here, to my home.
After that we had the meeting with the
youth welfare office and it was decided
I could go back home. To my mom. Here.“

SASKIA:

„Sagen wir’s mal so,
ich muss jetzt sowie eine
Marionette sein, ich muss alles
machen, was sie sagt.
Damit ich nicht alles was
ich habe nicht verliere.
Ich will nicht zurück ins Heim.
Aber in solchen Momenten
wie in diesen möchte ich
einfach nur hier weg.“



„Let’s just say, I have to be like a puppet now, I have to do everything she says.
So that I don’t lose everything I’ve got. I don’t want to go back to the home.
But in moments like these, I just want to get out of here.“



The Margins of a Home: A Review of *Familienleben*

by Sander Holsgens (*Cultural Anthropology*)

Some bodies run toward loud noises. Others flee from such sounds, running away as fast as they can. Rosa Hannah Ziegler's *Familienleben* (2018) incites attention to the most intimate of spaces, such that its soundscape amplifies the quarrels and fracas that inevitably play out therein. The German documentary film opens with a long take of a family argument, pointing to the limits of care and empathy. Sprightly dogs run from and toward the camera with verve and vigor, as though they expect a playful afternoon. Yet, in reality, they respond to a couple of adults who scold each other for three seemingly endless minutes. Then the infuriated, middle-aged man enters a barn, cursing and striking out at every object he encounters.

It's the first glimpse of Alfred and Biggi, who live together with the latter's daughters, Denise and Saskia, although they are no longer in a relationship. The opening sequence gestures toward a tangible tension between them, resulting in various disagreements and clashes throughout the film, even as it emphasizes their affection for one another. It's a precarious family life, not least because properly paid jobs are hard to attain and drugs far easier. With *Familienleben*, Ziegler works toward an

intimate portrait of this hard-working, honest, and warm family – exploring the potential and the margins of observational cinema.

Precarity takes many shapes, and a circle can be one of them. In the words of Alfred: „Imagine that you are inside a circle. There are obstacles everywhere in this circle. The wall around the circle is so high you can't get over it. You're stuck inside. And you go another round. Every round you go, the wall grows higher and higher. And all the others are also stuck in there, and the tension, too: it all stays inside the circle. You can't get out.“

At times, Alfred's home – a farm and a few barns – seems to operate as a circle of this kind. Though sizable, it encloses and suffocates, with only a pastoral idyll of horses and dogs to console him and his family. This nonhuman consolation is needed: both daughters still recover from having lived in a group home for an extended period of time, while their mother, Biggi, refuses to even look at herself. Her pain reverberates throughout the film, demarcating a afflictive spectrum of motherhood. When she was ten years old, she found out that she was adopted, and her adoptive parents had pressured her birth mother to call her Brigitta instead of Christina. Later in life, while trying to sort through her past, she struggled with alcohol abuse and was charged with a string of minor offenses. She ended up in jail and had to send her own children to a group home, news that she conveyed in a letter to her relatives. Her aunt's response was crushing: „The

Through its acute yet sensitive montage techniques and observational camerawork, *Familienleben* is as receptive to such dire experiences as a documentary film can be. Ziegler breaks away from sensational and dramatic storytelling, in pursuit of an intimate and careful relationship with the family. Though not formally trained as an anthropologist, she embraces the discipline's ethos: she takes responsibility for how her presence may affect their well-being, up to the point where she seems to be implicated in their everyday lives. We never hear her voice, nor do we see her amid her interviewees, and yet she's the person with whom the family members open up and share their most private feelings and stories. In so doing, *Familienleben* presses close to the empathetic limits of cinema, for how could spectators – who can afford to watch films on the margins of a society – orient themselves to such emotional density and vulnerability without feeling either useless or intrusive?

Familienleben is a pointed call to action, insofar as it encourages an active stand on housing issues in Europe today. More precisely, the film inverts and thinks through the notion of home, resonating in our age of displacement. Yet where the European conversation about (social) housing still predominantly revolves around the preservation of affordable roofs for those who are marginalized, Ziegler complements such socio-political issues with a filmic glimpse of complex lived experiences and emotional labor. *Familienleben* advances the idea that domestic spaces are

not by definition homely, safe, and comforting. It is a nuanced critique of all too influential architectural works such as Gaston Bachelard's (1964) *The Poetics of Space*. In it, Bachelard suggests that the attic is a space to be at peace, just as the kitchen is reminiscent of the smell of one's mother's home cooking. But what if the attic is a space of desperation and the wooden kitchen ceiling starts to rot? At what point is one's home no longer hospitable? And for whom are the sensations of homecoming and homesickness actually desirable?

On the face of it, there is little to suggest that *Familienleben* is more than an observational portrait film. But this would understate how profoundly generous and affectionate Ziegler is in her depiction of this German family. Against all odds, Alfred, Biggi, Denise, and Saskia strive and aspire – and they have formulated a loving and caring family life to battle these odds. The film notes how humanity may have lost its capacity to provide accommodating (dare one say equal?) opportunities for all, even as it shows the resilience and courage of individuals living in precarious contexts.

Reference

Bachelard, Gaston. 1964. *The Poetics of Space*. New York: Orion.

PRESSESTIMMEN

This intimate portrait of a de facto family struggling to keep a life together on a run down farm starts with an explosion of emotion.

A wide shot captures three figures, indistinct in the cautious first light of dawn. The man, cowboy hat clamped down on his head, gestures with both fists for emphasis as he rages, demanding to be left alone. The woman and her daughter circle him, alternately pleading for calm and goading the hornet's nest of his fury. And the erratic dogs join in, their barks ricocheting around the gutted buildings of the farmyard. Even with the vast sprawl of frost-blanching fields that surrounds them, the walls are closing in.

The man is Alfred, the woman Biggi. Both survivors of the kind of childhood that leaves livid scars, they were, for a time, in a relationship. Now they are separated but live in adjacent buildings on this barely functioning homestead in Saxony-Anhalt. They are united by the landscape of a common dream, of an American-style ranch, rich with livestock, romance and promise. They have the livestock – four pensive horses and a scattershot rabble of dogs and cats. But the romance and promise is lacking, starved out by debt and hardship. Biggi has two daughters who, after spells in the care system, have returned home. Denise is battling with depression and a self-harm habit; Saskia is restless and rebellious.

The first feature-length documentary from Rosa Hannah Ziegler was shot over the course of a year but the overriding sense is of winter; the sun hangs low in the sky, the branches of the bare trees are as ominous as gibbets. It's a remarkably sensitive piece of filmmaking. Ziegler absents herself from the picture, but the trust she has clearly built up with the family means that each member comes to regard camera as a *con dante*.

Alfred, head buried in his hands, shows a vulnerability to the filmmaker which he jealously guards from the women with whom he lives. And Biggi reveals the shattering sadness which has marked her life and relationships.

The film is produced by, and in the tradition of, the socially engaged and respectful work of the Wendland Film Cooperative. But there is a clear parallel also with the work of the British documentarian Michael Grigsby, who, with films such as *Living on the Edge* (1987), combined an evocative, poetic appreciation for landscape with an empathetic understanding of lives on the margins.

Wendy Ide

ICA - Museum of Contemporary Art, London . Festival: Frams of Representation 2018



FRAGEN AN DIE REGISSEURIN

Wie kamst Du zu der Idee einen Film über diese Familie zu machen?

Meine ursprüngliche Idee war, einen Episodenfilm zu machen, über verschiedene Jugendliche und deren Leben in Heimen. Ich recherchierte über ein Jahr in ganz Deutschland in verschiedenen Heimen. Ich führte lange Interviews und wir machten Probeaufnahmen und Fotos, es entstand sehr viel Material. Ich begann mich mit den Eltern der Jugendlichen zu treffen, weil mir mehr und mehr bewusst wurde, dass die Gründe für die Lebenswege der gestrandeten jungen Menschen meist in der Kindheit zu finden sind. Und ich wollte mehr von den Eltern wissen, ihre Sicht auf ihre Kinder erfahren, die sie in Heime gegeben haben. Sehr schnell kamen wir in diesen Gesprächen dann auch auf die Kindheit der Eltern zu sprechen.

Biggi erzählte mir in der Recherchephase von dem Moment, in dem ihre Adoptivmutter ihr einen neuen Namen aufgezwungen hat. Sie sprach immer wieder davon.

In unserer heutigen Zeit, wo es oft um grelle Oberflächen, ständige Selbstoptimierung und Perfektion geht, fand ich das neben vielen anderen Elementen einen wichtigen Aspekt, der mich sehr beschäftigt hat. Was kann so eine traumatische Erfahrung mit einem ganzen Menschenleben anstellen. Welche Umstände und Erinnerungen prägen den Menschen und bestimmen seine Entscheidungen.

Obwohl sie schwere Erfahrungen durchgestanden haben, kämpfen sie um ein würdevolles Leben. Ich wollte mich deren Wirklichkeit annähern, und diese erfahrbar machen. Die Unausweichlichkeit die entstehen kann, in die man hineingeboren wird hineingerät, und die Ausbruchsversuche daraus oder ihre Akzeptanz.

Mich hat beeindruckt, dass sie so stark sind. Sicher gab es auch widersprüchliche, schwierige Empfindungen, und wir haben Abends oft noch lange zusammengesessen, um das Erlebte zu besprechen und zu verarbeiten. Mal nur das Team für sich, mal gemeinsam mit der Familie.

Warum hast du diese Form gewählt? Warum stehen die Einstellungen teilweise sehr lange?

Ich denke, dass Gefahr besteht, dass wir es verlernen, geduldig und genau hinzuschauen, jemand zusehen bei dem was er tut und wie er etwas tut: Vorurteilsfrei, also ohne jemanden zu verurteilen, sich jemandem behutsam anzunähern. Das scheint mir in Zeiten von digitalen Medien, Facebook etc. besonders wichtig.

Darüber hinaus möchte ich den Zuschauern in den Totalen die Möglichkeit geben, selbst zu entscheiden, welchen Teil eines Bildes sie zuerst fokussieren. Das Zusammenspiel von Nähe und Distanz ist ein wichtiger Aspekt auch in der Bildsprache: Die Protagonisten befinden sich in einer fortlaufenden Annäherung und Distanzierung.

Wir bewegen uns mit den Protagonisten in einer Peripherie der Gesellschaft. Die Tableaus ermöglichen einen Blick abseits vom Zentrum des Bildes.

Beispielsweise in der Streitszene am Anfang des Films: Schau ich auf die Hunde, beobachte ich Alfred, oder Biggi und ihre Tochter, oder wandert mein Blick über diesen Innenhof und seine Gebäude.

Der Ort ist für mich immer auch so etwas wie ein Protagonist des Filmes. Durch die Kadrierung entsteht manchmal bisweilen eine Art von Hyperrealität.

Was wir während der Drehtage gemacht haben, war ganz lange abzuwarten und zu beobachten, was passiert. Matteo Cocco hat die Bildsprache sehr geprägt, wir haben mit einer sehr kleinen Kamera gedreht, die nicht viel Platz braucht. Eine Kamera, die nicht zum Mittelpunkt des Geschehens wird.

Mir war es wichtig meinen Protagonisten einen Raum zu geben, in dem sie sich selbstbestimmt zeigen können, wahrhaftig, ohne ihre Würde zu verlieren. Stunden und Tage haben wir gewartet, bis sich Handlung abzeichnet, eine Veränderung stattfindet. In vielen Einstellungen „passiert“ kaum etwas – damit konfrontiere ich den Zuschauer.

Mit Warten und Erwartung. Entgegen konventioneller Dramaturgie gibt es keine sich steigernde Handlung mit einer großen Veränderung, wir sind Zeugen eines auf den ersten Blick stagnierenden Zustandes.

Bewegung findet dennoch statt, hervorgerufen durch die Erinnerungen und Erzählungen der Protagonisten. Eine innere Bewegung.

Die einzige reale, äußere Bewegung die eine Veränderung mit sich bringt, ist der Auszug von Biggi und den Mädchen, die Autofahrt zu ihrem neuen Wohnort.

Wie geht es den Protagonisten jetzt, ein Jahr nach Fertigstellung des Filmes?

Biggi geht es gut, sie geht arbeiten und kümmert sich um ihre Hunde. Die Pferde hat sie weggeben, da es an Geld gefehlt hat. Denise hat eine Tochter bekommen und zieht diese mit ihrem neuen Freund in einer Kleinstadt in Sachsen-Anhalt auf. Der echte Vater möchte sich nicht zur Vaterschaft bekennen.

Saskia ist schwanger und wird das Kind erst mal alleine groß ziehen, da die Beziehung zu dem Vater des Kindes in die Brüche gegangen ist. Sie teilt sich mit Biggi das Haus und ihre Mutter wird ihr helfen das Kind großzuziehen. Alfred lebt glücklich verliebt im Nachbardorf mit seiner Freundin zusammen.

QUESTIONS TO THE DIRECTOR

How did you come up with the idea of making a film about this family?

My original idea was to make an episodic film about several adolescents and their lives in foster homes. I researched for over a year at a number of different homes all over Germany. I conducted long interviews, and we shot some test footage and photos, creating a lot of material in the process. Then I began meeting the parents of these adolescents, because I became increasingly aware of the fact that the reasons for the youths' lives going awry could most often be traced back to their childhood.

And I wanted to learn more about the parents, hear their view on their children whom they had sent to foster homes. Very quickly, these conversations would also turn to the subject of the parents' own childhood.

During the research phase, Biggi recalled the moment when her adoptive mother forced a new name upon her. She talked about it on many occasions. In our day and age, where a dazzling surface and constant self-optimization and perfection are often the only focus, I found this to be an important aspect among many other elements. What can such a traumatizing experience do to the entire course of a human life? What circumstances and memories shape a person and determine the decisions they make?

Even though they have lived through hardship, they are fighting for a dignified life. I wanted to approach their reality in such a way that their experien-

ces could be shared. The inescapability of what one is born into or drawn into, and the efforts to break out of it or to accept it.

I was impressed by how strong they are. Of course, there were contradictions and conflicting feelings, and we often spent long evenings together to talk about and process the day's experiences. Sometimes it was just the team on its own, and sometimes with the family.

Why did you choose this form?

I think that we are in danger of forgetting how to watch patiently and attentively, to observe closely what someone is doing and how they are doing it – impartially, without judging, just approaching the person very cautiously. In an age of digital media, Facebook, etc., this seems particularly important to me.

In addition to that, I wanted the long shots to give viewers the opportunity to decide for themselves which part of the picture to focus on first.

The interplay of closeness and distance is an essential aspect of the visual language as well: The protagonists find themselves in a continuous process of closeness and distance.

We are moving with the protagonists on a periphery of society. The tableaux give us a wider view, allowing us to look beyond the center of the picture.

For example, the argument scene at the beginning of the film: Do I look at the dogs, do I watch Alfred, or Biggi and her daughter, or do my eyes wander across this courtyard and its buildings? To me, the locality always is a kind of protagonist as well. The framing creates a sort of hyper-reality.

What we did during the filming was to wait for very long periods of time and observe what was going to happen. Matteo Cocco strongly shaped the visual language, we shot on a very small camera with a small footprint; a camera which did not become the center of attention.

It was important to me to give the protagonists a space in which they could present themselves in a self-determined way, truthfully, without losing their dignity. Hours and days were spent waiting for the action to emerge, for a change to occur. In many shots, hardly anything „happens” – and I confront the viewer with this. With waiting and expectation. Contrary to dramaturgical conventions, there is no build-up of the action, no big change; we are witnesses to a state which at first sight appears to be stagnant.

Yet there is movement, generated by the memories and accounts of the protagonists. An inner movement.

The only real, outward movement that brings about a change is when Biggi and the girls move out and drive to their new home.

How are the protagonists now, one year after the making of the film?

Biggi is doing fine, she goes to work and cares for her dogs. She gave away the horses, as there was not enough money to keep them. Denise had a daughter, and she is raising her together with her new boyfriend in a small town in Saxony-Anhalt. The biological father does not want to acknowledge his paternity.

Saskia is pregnant and will be a single mother for the time being, since the relationship with the child's father did not last. She is sharing the house with Biggi, and her mother will help her raise the child. Alfred is happily in love with his new girlfriend and lives in the neighboring village.

<http://weltexpress.info/familienleben-von-rosa-hannah-ziegler-auf-der-berlinale-oder-meine-traeume-ach-so-fern/>
<https://www.tagesspiegel.de/kultur/familien-dokus-im-berlinale-panorama-wenn-das-handy-zur-reliquie-wird/20988660.html>

Nominiert für den
Deutschen Dokumentarfilmpreis
2018



BIOGRAFIE FILMOGRAFIE



BIOGRAPHY FILMOGRAPHY

ROSA HANNAH ZIEGLER, geboren 1982 in Hamburg, studierte Regie an der Kunsthochschule für audiovisuelle Medien in Köln. Mit ihrem Dokumentarfilm ‚Cigaretta mon Amour – Portrait meines Vaters‘ (2006) gewann sie den Deutschen Kurzfilmpreis in Gold. Darauf folgten ihre mehrfach preisgekrönten Kurzfilme ‚Escape‘ (2011) und ‚A Girl’s Day‘ (2014), die auf zahlreichen internationalen Festivals gezeigt worden sind. ‚A Girl’s Day‘ produzierte sie für 16 x Deutschland – Niedersachsen. Für die 3sat Sendereihe ‚Ab 18‘ realisierte sie 2017 den Film ‚Du warst mein Leben‘, eine Fortsetzung von ‚A Girl’s Day‘. Er wurde mit dem Grimmepreis (Information und Kultur) 2018 ausgezeichnet.

‚Familienleben‘ ist ihr erster langer Dokumentarfilm

2018 **FAMILIENLEBEN** (Dokumentarfilm, 94 Minuten / NDR)

Produktion: Wendländische Filmkooperative

2017 **DU WARST MEIN LEBEN** (Dokumentarfilm, 45 Minuten / 3sat)

Produktion: Wendländische Filmkooperative

2014 **A GIRL’S DAY** (Kurzfilm – Dokumentarfilm, 15 Minuten) / 16x Deutschland

– Niedersachsen (NDR/ARD/RBB) Produktion: Wendländische Filmkooperative

2011 **ESCAPE** (Kurzfilm, 21 Minuten) Produktion: Wendländische Filmkooperative

2006 **CIGARETTA MON AMOUR – PORTRAIT MEINES VATERS**

(Kurzfilm – Dokumentarfilm, 6 Minuten)

Produktion: Kunsthochschule für Medien Köln & Rosa Hannah Ziegler

Born in Hamburg, Germany in 1982, ROSA HANNAH ZIEGLER studied directing at the Academy of Media Arts Cologne. She won the German Short Film Award in Gold for her documentary ‚Cigaretta mon amour – Portrait meines Vaters‘ (2006). She followed this with multi-award-winning short films ‚Escape‘ (2011) and ‚A Girl’s Day‘ (2014) which both screened at numerous international festivals.

In 2017 she made the television film ‚You were my life‘ which won the Grimme Award. ‚Family Life‘ is her first feature-length documentary.

2018 **FAMILY LIFE** (Documentary, 94 minutes / NDR)

Production: Wendländische Filmkooperative

2017 **YOU WERE MY LIFE** (Documentary, 45 minutes / 3sat)

Production: Wendländische Filmkooperative

2014 **A GIRL’S DAY** (shortmovie, documentary, 15 minutes)

Production: Wendländische Filmkooperative

2011 **ESCAPE** (shortmovie, 21 minutes)

Production: Wendländische Filmkooperative

2006 **CIGARETTE MON AMOUR - PORTRAIT OF MY FATHER**

(shortmovie, documentary, 6 minutes)

Production: Academy of Media Arts Cologne

& Rosa Hannah Ziegler

WITH BIGGI, DENISE, SASKIA, ALFRED
AND THE DOGS LADY, LEILA, CHICO, JACK, ROCKY, JOKER

FAMILY LIFE

WRITTEN & DIRECTED BY ROSA HANNAH ZIEGLER

CINEMATOGRAPHER MATTEO COCCO

EDITING ROSA HANNAH ZIEGLER, GERHARD ZIEGLER

ASSISTANT DIRECTOR WILLI REINECKE

SOUND RECORDING SIEGFRIED FISCHER, THOMAS MAYR,
CHRISTIAN GRUNDEY, CLASS-BENJAMIN BERGER

SOUNDDSIGN, FOLEY ARTIST, SOUND MIXING CLEMENS ENDRESS

SOUND EDITOR SIMONE WEBER

DIGITAL POSTPRODUCTION OPTICAL ART

HEAD OF PRODUCTION BENJAMIN WÜPPER

COLORIST JOCHEN HINRICHS-STÖLDT, BVK

DI SUPERVISOR FRANK HELLMANN

MUSIC SUPERVISOR SIMON FRONTZEK

MUSIC AUGUST A. BRAATZ

A PRODUCTION OF WENDLÄNDISCHE FILMKOOPERATIVE

PRODUCER ROSWITHA ZIEGLER

ASSOCIATE PRODUCER MARKUS KAATSCH, ABOUT: FILM

EDITORIAL STAFF NDR TIMO GROSSPIETSCH, BARBARA DENZ / NDR

DRAMATURGY CHRISTIAN BECKER, KATHARINA PETHKE

TECHNICAL SUPPORT ZEITFILM, JÖRG ALTEKRUSE

COMPOSITING MICHEL LINKS

TRANSLATION / SUBTITLES CINE COMPLETE, JAN K. SCHWING

DESIGN FRÉDÉRIC SCHULD, FABIAN DRIEHORST, HANNES MUSSBACH

PRESSKIT PHOTOS @ MATTEO COCCO, ROSA HANNAH ZIEGLER

DESIGN IRMHILD SCHWARZ

TEXT @ INTERNATIONALE FILMFESTSPIELE BERLIN, 2018



wendländische

Film kooperative

www.wfko.de