

VOYAGES

(by Johanna Pauline Maier, D/F 2016, 109min)



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by Johanna Pauline Maier

Germany /France 2016, 109min

with:

Jana Klein

Liliane Rovère

Pierre Mignard

Production: Münchner Filmwerkstatt
Constellation Factory Paris
HFF Munich



A PORTRAIT OF A WOMAN, WHO FATHOMS A BIG CITY - A PORTRAIT OF A CITY, THAT METAMORPHOSES A WOMAN.



Synopsis

A woman arrives in a foreign city – Paris. We see her meeting different people, and each time she changes into someone else, just like a chameleon turning another colour when it changes his environment. Here, she is a stranger, there, she becomes an old friend, the wife, the mother ... up to the moment, when she meets her own doppelganger.

The film is the portrait of a woman, who fathoms a big city. And it is the portrait of a city and it's inhabitants, who transform a woman.



The story

A young woman arrives at Paris at night and takes a room in a hotel. Upon waking up in the morning, she discovers that someone must have been in her room during the night and has taken all her belongings. At the reception desk, no one is willing to help her. Outside, on a big noisy square in the middle of the city, she bumps into two German tourists who recognise her as their friend Hanna - though the woman insists that there must be a misunderstanding, and that her name is Anna. But indeed, she looks just like the person on the tourists' photos and actually is German. The couple talks Anna into spending the day with them and Anna - apparently quite lost in the city - gives in and follows them. Late in the evening, in a mazy residential area, she loses sight of the two and doesn't know where she is.

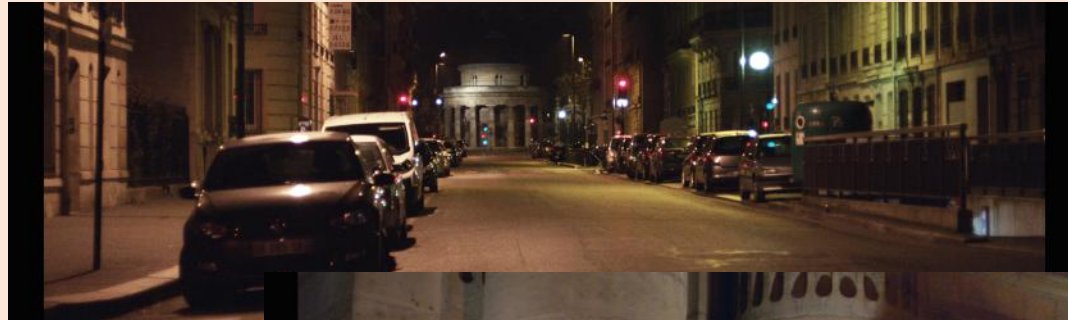
She enters a bar to ask the way and encounters Eric, a young bourgeois man, with whom she spends the night in a big lavish apartment. In the morning the situation has somehow changed: They behave almost as if they were a long-standing couple. The newspapers inform their readers that a big bank has closed down the night before. Anna gets very worried and starts arguing with Eric, who leaves the apartment slamming the door and shouting that it is Anna's turn to pick the child up from school.

Anna hurries to school and doesn't notice a young man, who seems to recognise her. Marie, a little girl, is waiting at the gate. She heads towards Anna and seems to know her very well. They go for a walk in a nearby wild park and get to know an elderly couple that lives there withdrawn from society in a dacha. At dusk, the parking attendant passes by and shows them their way back to the park gate. In a social flat in the suburbs, Anna and Marie have dinner in front of the TV. Anna puts Marie to bed when a very tired woman enters the apartment and behaves as if she were at home. She does not notice that Anna is very puzzled. Marie starts crying for her mother. The woman comforts her helplessly and pays Anna, like one pays a nanny.

Outside, in the down-and-out streets of the suburbs, an old lady invites Anna to get into her taxi, as there are no buses coming anymore. Anna learns from her that the media have reported a serious accident in the nearby nuclear reactor, and that people are leaving the city. The old lady invites Anna to her house. While taking a whisky together, she starts talking about Anna's future and seems to know all about it. Anna violently objects to these prophecies, but the lady is convinced of her predictions.

Anna wakes up in the metro bending in a tight curve. Opposite her sits a woman, who looks just like Anna herself. The woman grins at her, and gets off. Just a second before the train starts again, Anna twigs and gets off too. She follows the woman throughout the city to an apartment, where she wakes up on a bed. Something has changed: Suddenly she is very calm. She leaves the apartment. In the staircase, she bumps into the same man, who seemed to recognise her at the school gate. Anna addresses him, but now it is he, who seems not to know her. However, he smiles, and invites Anna to continue the conversation in a nearby café.





A Fairy Tale

A woman roams through a city and experiences a whole lifetime within one day – and all the relationships she could possibly have had. Each of these encounters deals with the fear of either losing something or of getting lost.

The story of the film has some of its roots in a fairy-tale told by the Grimm Brothers: In it, a hero leaves home to search of fear, because he thinks it is essential to life. He meets all kinds of people, who show him all kinds of fear. („The Story of the Youth Who Went Forth to Learn What Fear Was“) C.G. Jung analyses fairy-tales as the encounter of a hero with the suppressed parts of his own person, his shadows. In almost the same manner, the people, whom the woman in my film encounters, are in fact, forgotten parts of herself: her shadows, just like in the fairy-tale. That is the reason why they know her and why they concern her so much. The outside world is a mirror of her inside world. However, we also see someone, who is constantly being changed by the people she meets. Is the inside world, in the same way, the result of the outside world? The difference between the outside and the inside world seems to be quite doubtful... The film is as much the portrait of this woman as it is the portrait of a city and his inhabitants in today's Europe: Paris. I adopted from the fairy-tale the linear narration, the hero's inner development in stages, like a long crescendo, and also the idea that something „negative“ (fear/anxiety) could be, in fact, something very precious and beneficial: If such a negative experience is accepted, it loses its harmful powers.

The gliding movements of the narration correspond with the long sequence shots merging one into another. The film is a puzzle with winding elements and other parts that are more simple and clear. Not everything fits - but the whole thing finally shows us a labyrinth where we can be troubled with scenes violently cut. I tell a non-realistic story with very realistic shots and means. There might be characters who could shock you, annoy you, embarrass you - this is part of Anna's, the main character's, journey. Events can turn out to be a nightmare like the encounter with the young man, but the scenes with the little girl that follow regild the spirit of this trip even though the two get lost in the forest full of stone monsters. In short, all this follows a rhythm half dreamt half real.

Director's Comment

For the last couple of years, I have been living both in Munich and in Paris. The film is inspired largely by the observations I made upon my first arrival at Paris. It was the time before such things happened like the attack on *Charlie Hebdo*. But already then, there was a strange and diffuse sense of fear in the air. Normally, people start looking for explanations for such feelings in their personal lives, and everyone I asked could name a good reason for being scared. Yet, the feeling of uneasiness, which I perceived everywhere, started to interest me. When we finally shot the film, it was between real alarms, assaults in the city, heavily armed soldiers in public places, – just like in a war, – and again and again, false alarms in the metro and at the airports. People were afraid and felt danger lurking everywhere. Fear was less diffuse than before; danger was now evident. Still, I felt that these events were only like the dust particles that let water vapour turn into raindrops. Danger was visible, but it had been there before.

Fear is painful. Fear and anxiety are everyday subjects in the media, as if there were a hidden message. People attacked by fear tend to lose their dignity, their pride, their moral values and desires. When you are full of fear, you cannot love – all you can think of is yourself. Fear undermines and destroys many important human values. But on the other hand, there is no life without risks- fear- so the solution to the problem lies in the way you treat your fear. Is facing it better than avoiding it? The film is the story of a person, who goes through such a process - and experiences liberation.

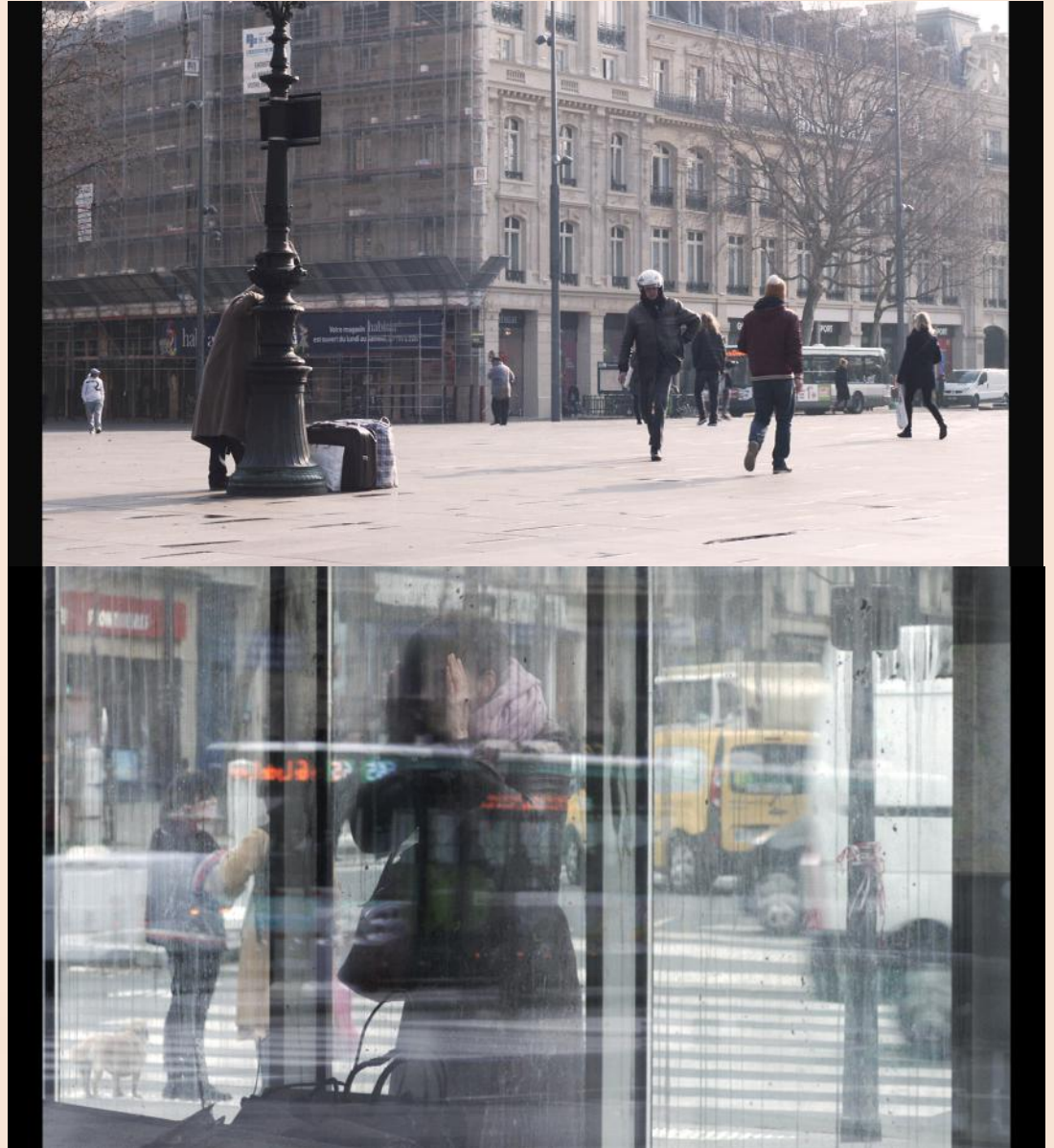
BIOGRAPHIES OF THE TEAM

Actors

Director

DOP

Producers





ANNA – Jana Klein

After graduating in literature and contemporary art at the University of Bochum, the Czech and German actress Jana Klein took acting classes with Véronique Nordey, furthermore trainings with Haim Isaacs (vocals, Roy Hart Theatre), Jean-Michel Rabeux, Frederic Mauvignier and Patricia Sterlin.

She works in international collective creations as well as in classic and contemporary theatre, especially under the direction of Vincent Ecrepont, Frederic Mauvignier and Patrick Verschueren. As singer and songwriter she co-founded the rock band General Bye Bye in 2006, made two albums and went on tour for four years in France and abroad. Since 2013, she has developed a series of performances in collaboration with a group of artists in Prague, the writer Noémie Fargier and the percussionist Yannick Monnot (theatre-sound-project).

In film, Jana Klein worked especially with Mikaël Rabetrano and in projects of the Femis and the ENS Louis Lumière (short films and video performance). In 2015 and 2016, she holds leading roles in feature films such as *Voyages*, and *Once Upon a Time in Europe*, by the Macedonian director Jani Bojadzi.



ERIC – Pierre Mignard

After having been trained at the at the School of Enfants Terribles, Pierre Mignard graduated from CNSAD in 2002. In film and television, he he worked with Christophe Honoré, Raul Ruiz, Fabrice Cazeneuve, Philippe Triboit, Laura Collola, Darielle Tillon (amongst others).

In theatre, he worked under the direction of Serge Tranvouez, Guy Lambroso, Laetitia Guedon, Veronique Caye, Christophe Honoré, Frédéric Sonntag, Lou Wenzel (amongst others) on contemporary texts of Jon Fosse, Didier Georges Gabily, Lothar Trolle, Murakami Ryu, Shiro Maeda, Henri Michaux, Wolfgang Borchert, Jean Audureau (amongst others), as well as on classic texts of Euripides, Seneca, Shakespeare. These productions took place in theatres such as the Théâtre de la Ville, the Comédie-Française, Théâtre de Vanves, the Forum de Blanc-Mesnil, Yokohama Red Brick Theater, Atelier Helicopter Tokyo, the Comédie de Reims, CDN La Commune Aubervilliers, Festival de Villereal, Institut Français de Casablanca. In addition, Pierre Mignard participates in the work of visual artists such as Shahryar Nashat, Jeanne Susplugas, Alexia Walter, Vallerie Thomas.



LA DAME – Liliane Rovère

Liliane Rovère attended Cours Simon before beginning her career at the theatre. She appeared in several television movies in the late 60s before getting her first cine film role. She then worked with the the most distinguished directors: Bertrand Blier, Bertrand Tavernier, Chantal Akermann and Cédric Klapisch.



TOURIST – Jutta Wernicke

Born in Frankfurt, Germany, Jutta Wernicke studied dance, theatre and film in Frankfurt, Berlin and Paris, where she has been living since 1999. She is involved in many interdisciplinary theatre productions and film projects in France, Germany and Italy as actress and director. She already appeared in JPMaier's last film, *The Dreamers*, in the role of Regine.



TOURIST – Rainer Sievert

Born in Germany in 1965, he studied mime at the International School of Mimodrame Marcel Marceau and drama at the University of Music and Theater in Hannover. In the theatre, he worked with Ariane Mnouchkine, Christophe Rauck, Serge Noyelle, Paul Golub, and Guy Pierre Couleau. He also appeared in film productions under the direction of Robert Guédiguan, Jean-Paul Salomé, and Jean-Pierre Sinapi. Lately, he started directing his own theatre projects. In JPMaier's last film, *The Dreamers*, he appeared in the role of Thomas.



MOTHER – Valérie Moinet

Having been trained at the International School of Mimodrame Marcel Marceau in Paris, Valérie Moinet first joined the troupe Marcel Marceau and toured with them. When she returned to the theatre, she played notably under the direction of Christophe Rauck (*The Caucasian Chalk Circle*), Julie Beres, Arnaud Meunier (2 *Iphégenies*), Paul Golub (*A Flea in Her Ear*), Michael Vinaver (*On the Reverse, Iphégenie Hotel*), and Catherine Schaub. She can be seen on screen under the direction of Jean-Pierre Jeunet (*Micmacs*), Virginie Wagon (*Clara Goes to Die*), Xavier Durringer (*The Source*). Trained in voice-over techniques, she makes jingles for *Radio Nova*, various advertisements and participates in radio dramas for *Radio France*.



DROPOUT IN THE PARK - Laurent Gauriat

Laurent Gauriat is known as a video film director, graphic designer, and comedian. He starred in *Noisy Neighbors* (Lefdup, Barber, Flash), *The Joy of Reading* (B. Vines), the docu-fictions *Imagina 97*, *Imagina 2000* (J. Lefdup) and the feature film *Syndrome of Ruynes* (Mattias Doyer).

At the theatre, he played in *Bad News Gospel* of Michael Merino and Perry Leopard, *The Burial of the World Masters* (Lefdup, Bader, Flash) and *Home of the Page* (Lefdup & Lefdup). On TV, he is the voice in the comedy show *From Source Sure* (J. Lefdup) and the cultural magazine *L'Œil du Cyclone* (Alain Burosse).



MARIE - Nirina Sievert

Playing Marie is the first role for Nirina Sievert, who is still going to school and enjoying life with her friends. Nevertheless, she brings with her a very natural skill of acting, maybe because she is the daughter of two actors – Valerie Moinet and Rainer Sievert (roles of the Mother and the German tourist). When Nirina has grown up she wants to become “ventriloquistic-alchimistic – gypsy”.



STRANGER – Stéphane Schoukroun

In theatre, Stéphane Schoukroun worked as an interpreter under directors such as Christophe Lemaitre, Guy Lambroso, Alexander Zloto, Luke Clémentin, Descordes Jacques, Marie-Pierre Besanger, Aristide Tarnagda and Christian Benedetti. In film, he worked especially with Peter Watkins, Siegris Alnoy, Dominique Cabrera, Brahim Fritah and Xavier Legrand.



JOHANNA PAULINE MAIER (Director)

She was born in East Berlin and emigrated with her family to the FRG in 1985. She grew up in Mainz and studied philosophy and sinology at HU Berlin, Paris VII, Beijing University (1999-2000), MA at LMU Munich and film directing at Film Academy Beijing (2000—01), since 2001 at the University of Television and Film, Munich. She was a member of the collective of artists *La Générale en Manufacture*, Sèvres. She lives both in Munich and in Paris.

Films (selection):

The Dreamers, fict, 81', HD, Germany/France 2013 (Viennale 2013).

Conversation with my Dad, doc, 25', BetaSP, G/F 2009.

PARIS/paris I, doc/exp, 56', 16mm, G/F 2006-2008.

Agnès Varda – the camera – and taking an image, doc, 42', BetaSP, G/F 2007.

Malgré tout – Montparnasse, codir. Peter v. Jung, doc/exp, 44', BetaSP, F 2006/2007.

The Strangers, doc., 14', Germany 2005.

Vlado Kristl: I am a Human Experiment codir. Markus Nechleba, doc, 85', BetaSP, G 2005.

World conference of the Homeless, codir. Vlado Kristl and Carola Regnier, fict/exp, 4', BetaSP, G 2004 (Kurzfilmtage Oberhausen 2004).

Man walking, fict/exp, 11', 16mm, G 2002, (Kurzfilmtage Oberhausen) 2003.

Face to face (Xiangdui, 相对) fict, 23', BetaSP, PRC 2000.



SARAH BLUM (DOP)

Sarah Blum is a director of photography, photographer and filmmaker. Of Franco-German origin, she was born in Berlin in 1980 and lives in Paris now. She was formed in filmmaking (directing and camera) at the Belgian film school INSAS in Brussels.

In documentary, she worked with Ayat Najafi (*No Land's Song*, released in French and German cinemas in March 2016), Nurith Aviv (*Translate*, released in French cinemas in 2011), Jérôme de Missolz (*Les Jeunes Gens Modernes*, 2011, Director's Fortnight in Cannes in 2011, released in French cinemas 2011), Stan Neumann and André S. Labarthe (*La Photo* on Henri Langlois and the French Cinematheque 2014, *The Portrait of Adolpho Arrietta* by A.S.Labarthe, serie *Filmmakers of our time*, 2014).

As for fiction, she turned twenty short films with emerging filmmakers in France and abroad such as Alice Diop, Mathilde Bayle, Riikka Kuoppala, Rossella Piccino, Justine Pluvinage, Shirin Abu Shaqra and Joao Viana.

She also worked on short films of established artists such as photographer Fouad Elkhoury. These films were selected for international festivals, often winning awards or competitions (*Towards Tenderness*, with Alice Diop in 2016, *Alfama* by Joao Viana in 2013, *The Northern Chamber* by Mathilde Bayle in 2012, *The Mechanics of Thrush* by Rossella Piccino in 2010, *Hold on my Glamorous* by Shirin Abu Shaqra in 2009. Others were displayed in art galleries (*Civil War*, *Atlantis*, *Re: Visiting Tarab* de F. Elkhoury).



Martin Blankemeyer (PRODUCER, Germany)

Martin Blankemeyer was born in 1971 in Landau in der Pfalz, Rhineland-Palatinate, Germany. He is a director, producer and production manager, known for (film selection):

The Longing (2002) by Iain Dillthey, Golden Leopard at the 2002 Locarno International Film Festival (unit manager).

Le jour de la libération (2003), Festival Internacional de Cine de Donostia-San Sebastián (director and producer).

The Red Spot (2008) by Marie Miyayama, Montreal World Film Festival 2008, Hof International Film Festival 2008, released in German Cinemas 2009, Bavarian Film Awards for Best Producing (producer).

Summertime Blues (2009) by Marie Reich, released in German Cinemas 2009 (coproducer).

Totem (2011) by Jessica Krummacher, *Settimana Internazionale della Critica*, *Venedig* and International Film Festival Rotterdam, released in German Cinemas 2012 (producer).

The Police Officer's Wife (2013) by Philip Gröning, main competition section at the 70th Venice International Film Festival, Special Jury Prize (line producer).

Martin Blankemeyer is furthermore the director of the *Münchener Filmwerkstatt*, and Member of the *Filmbüro NW*, *Federation of Directors*, *Mensa Germany* and *International Academy of Television Arts & Sciences*.



François-Xavier Frantz (PRODUCER, France)

After being involved in and running LOVE STREAMS AGNES B. PRODUCTIONS for seven years F.-X. Frantz is currently running his own France based company CONSTELLATION FACTORY. He is now focusing on the development and coproduction of international long features (2 to 8 million \$). He is developing several projects with Italian or European directors and writers such as René Obe, Sara d'Amario and Jerry D' Avino. F.-X. Frantz has gained much experience in the edition of DVD through a joint venture with POTEMKINE. His last acquisition when he was working for Love Streams : Melancholia by Lars von Trier (French DVD rights - Official Competition / Cannes FF 2011)

2015 - Des Jeunes Gens Mōdernes - documentaire musical - Farid Lozes et Jean François Sanz (initié en 2010) – line producer
with Love Streams agnès b. Productions:

Long feature fictions as Co-Producer

2011 - Je ne suis pas une Princesse - Eva Ionesco avec Isabelle Huppert

2011 - Rare Export ; a Christmas Tale) - Jalamari Helander - Toronto F.F. / 4 prix à SITGES F.F. / Variety Award – Locarno FF / Brussel's F.F. / best film / CatalanianF.F. - 4 awards)

2011 - Jusqu'à L'Aube (Till Down - Des Jeunes Gens Modernes 1) - Jérôme de Missolz (Director's Fortnight / Cannes F.F.)

2010 - Dharma Gun (La Succession Starkov) – F.J. Ossang

2010 - Everything Will Be Fine – Christoffer Boe / Co-Producer / (Director's Fortnight / Cannes F.F.)

2007 - Mister Lonely – Harmony Korine / (Toronto F.F.) - Associate Producer

2007 - Elvis Pelvis - Kevin Aduaka / (AFI Fest / 2007 Nominated, Grand Jury Prize / Berlin International F.F. 2007 / Best Debut Film / Durban International F.F. 2007 / Best Film Feature Film Competition Mexico City / International Contemporary F.F. 2008 / Nominated, Festival Award Best Film / Pesaro International / F.F. of New Cinema, 2007 / Nominated, Premio CinemAvvenire Nominated, Prêmio del Trentennale

Long feature documentaries as Co-Producer (selection)

2006 - By the Ways: A Journey with William Eggleston – Vincent Gérard et Cédric Laty (Prix George de Beauregard - FID Marseille)

2006 - Les Hommes – Ariane Michel - Producer– (Grand Prix de la Compétition Française - FID Marseille)

2006 - Matthew Barney: No Restraint – Matthew Barney / - long métrage de création

TECHNICAL DETAILS

CAST:

Anna:	Jana Klein	Marie:	Nirina Sievert
Old Lady:	Liliane Rovère	Dropout couple:	Claudie Décultis
Portier:	Charels Fage		Laurent Gauriat
Tourist couple:	Jutta Wernicke	Park attendant:	Franck Beckmann
	Rainer Sievert	The Mother:	Valérie Moinet
Eric:	Pierre Mignard	Tramp:	Thomas Périno
Barman:	Pascal Bernier	Stranger:	Stéphane Schoukroun

Direction: Johanna Pauline Maier
Script: J.P.Maier, Peter v. Jung
DOP: Sarah Blum
Sound: Eric Aurégan

Montage: Johanna Pauline Maier
Music: Claude Debussy, J.P.Maier/Henry Purcell, David Donatien, Lionel Suarez, Yael Naim
Sound Mix: Gerhard Auer
Colour Correction: Claudia Fuchs, Andreas Lautil

Production: Münchner Filmwerkstatt (Martin Blankemeyer)
Constellation Factory Paris (François-Xavier Frantz)
University for Television and Film Munich

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