



26. TEDDY AWARD 2012 on the occasion of Berlinale 62

**17 February 2012, Tempelhof Airport, Berlin
26. TEDDY AWARD and Late Night Special**

The world's most prestigious queer film prize the **TEDDY AWARD** will be presented during the 62nd Berlin International Film Festival on **17 February 2012** for the **26th time**. TEDDY AWARD prizes will be presented in the categories: best feature film, best documentary / film essay and best short film. The Special TEDDY AWARD goes to a leading individual for his or her lifetime achievements as an artist. As always, the films competing for this year's awards are drawn from all sections of the festival programme, many of them having their world or international premiere at the festival. An international jury with members representing the world's leading queer film festivals will select the films to be honoured with a TEDDY AWARD. Presentation of these awards will take place at the TEDDY AWARD Gala, a major event hosting over 3,000 guests drawn in particular from the arts, business and politics. Once again this year, the patron of the TEDDY AWARD is the governing mayor of Berlin, Klaus Wowereit.

More pressinformation and photos are available at: www.teddyaward.tv

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Special topic 2012: Transrespect versus transphobia (in English)

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PROGRAMME

26th TEDDY AWARD 2012

on the occasion of the 62nd Berlin International Film Festival
Latest update: 30 January 2012

FRIDAY 17 February TEMPELHOF AIRPORT **26th TEDDY AWARD Prize ceremony**

Doors open: 6pm. Gala: 9pm

9pm award ceremony / Airport departure hall

Host: Jochen Schropp

Special TEDDY AWARD for Ulrike Ottinger and Mario Montez

Music by Marianne Rosenberg, Peaches, Stereo Total and others

Dance performance by Mirko Köckenberger (Base Berlin)

Expert guest: Dr Nicolas Beger

11.30pm TEDDY Party 2012 / Airport restaurant

Lounge and dancefloor:

Louise Gold & die Herren Quarz

DJs Modeopfer, Gloria Viagra, Marsmaedchen and others

1am Late Night Special / Airport departure hall

1am **Stereo Total** – Live concert

2am **Peaches** – Live show

3am **Alle Farben** – best DJ newcomer 2012

Tickets: Available with no booking fee from Prinz Eisenherz bookstore, via Papagena and online at www.teddyaward.tv. Also available (subject to a booking fee) from all advance ticket agents. During the Berlinale tickets additionally available at the TEDDY press counter in the Hyatt Hotel (10am-6pm).

Address:

Flughafen Tempelhof, Haupthalle, Platz der Luftbrücke 1, 12101 Berlin

More information and photos are available at:
www.teddyaward.tv

Press contact: Anna Jacobi, presse@teddyaward.tv, phone: + 49 162 847 02 99



26th TEDDY AWARD on 17 February at Tempelhof Airport, Berlin Complete programme for the award ceremony and late night show

On 17 February 2012, Tempelhof Airport will host the celebrations for the winners of the TEDDY AWARD the queer film prize of the Berlin International Film Festival. Before an audience of over 3 000 guests, TEDDYs will be presented – now for a 26th time – for the best queer films drawn from all categories of the festival. The event will be recorded for broadcast on the Franco-German TV channel *arte* and on Berlin's regional TV station *rbb*.

Special TEDDYs will go to the exceptional German film director **Ulrike Ottinger** and the godfather of all superstars **Mario Montez**. According to **John Waters**, 'Mario Montez was the first 'SUPERSTAR' ever! A Jack Smith goddess stolen away by Warhol. She lit up both directors' screens and forever holds the highest position of royalty in the world of underground cinema.' For the award, John Waters will appear live by videolink from Baltimore.

Alongside the prize winners, the evening will also feature a great programme of entertainment on the TEDDY stage including performances by vocal icons of two generations: **Marianne Rosenberg** and **Peaches**. Further highlights will be an elegant body performance by the upcoming artist from the Base Berlin team **Mirko Köckenberger** and wild electroclashrockpop sounds from the Franco-German duo **Stereo Total**.

A further achievement to be celebrated is a recent success of the movement **Trans Respect versus Transphobia**. In October 2011, the European Parliament finally agreed to include persecution on the basis of gender identity as a recognised ground for seeking asylum. Invited expert to speak on this issue is **Dr Nicolas Beger** Director of the Amnesty International European Institutions Office in Brussels. Dr Beger is one of the European experts on the Advisory Board of the research project Trans Respect versus Transphobia worldwide (TvT).

Following the award ceremony, the party continues with DJ sets by **Modeopfer**, **Gloria Viagra** and **Marsmaedchen** and, as a bonus this year, a second stage show. The fantastic TEDDY Late Night Show will feature on the main stage **Peaches**, **Stereo Total** and DJ newcomer of the year **Alle Farben**.

WINNERS OF THE SPECIAL TEDDY AWARD

Mario Montez

Biography by Marc Siegel

“Gerard Malanga: Who is your greatest superstar?

Jack Smith: Mario.

Gerard Malanga: Why?

Jack Smith: Because he immediately enlists the sympathy of the audience.”

Mario Montez is the great drag Superstar who reigned over the New York underground film and theater scene from the early 1960s until the mid-1970s. Montez got his start with Jack Smith, working as a model for numerous photo shoots and making his screen debut in *Flaming Creatures* (1962-63) under the name of Dolores Flores. According to screenwriter and dramatist Ronald Tavel, Jack Smith claimed that Montez “never took a bad picture. His concentration was complete and a legible, specific idea arranges his features in every print which survives today.” Smith and Montez shared a fascination for Dominican-born Hollywood 1940s star, Maria Montez, from whom Mario took his stage name and performance identity. Mario Montez worked continuously with Smith in films and performances throughout the 1960s. He starred as the *Mermaid in Normal Love* (1963-65) and also appeared in *Reefers of Technicolor Island/Jungle Island* (1967) and *No President* (1967-70s). Montez also performed in Smith’s live stage performance *Rehearsal for the Destruction of Atlantis* (1965). In 1964 Montez worked with Smith on Andy Warhol’s unfinished over five-hour film *Batman Dracula*. That same year Montez starred as Jean Harlow in Warhol’s first sync-sound film, *Harlot*, and also appeared in *Mario Banana* and *Mario Montez Dances*. He quickly became one of Warhol’s most important screen personalities, as well as the Factory’s first drag Superstar. Montez starred in a number of other Warhol films as well, including *Screen Test #2*, *Camp*, and *More Milk Yvette* (all 1965) and *Hedy* and *The Chelsea Girls* (both 1966). In addition to his better-known collaborations with Smith and Warhol, Montez also appeared in works by a number of other filmmakers, including *Chumlum* (Ron Rice, 1964), *Dirt* (Piero Heliczer, 1965), *MM for MM* (Bill Vehr, 1966), and *Life, Death and Assumption of Lupe Velez* (José Rodríguez Soltero, 1966). He also makes a spectacular appearance in *The Queen* (Frank Simon,), a seminal documentary of a New York drag pageant. In the early ‘70s, the Brazilian artist Hélio Oiticica devoted a series of projects to Montez including the film *Agripina é Roma Manhattan/Agrippina is Rome-Manhattan* (1972).

In addition to his work on film, Montez also played a seminal role in the development of the *Theatre of the Ridiculous*, New York’s legendary innovative, gender-queer theater movement. He appeared in John Vaccaro’s productions of Ronald Tavel’s plays *Screen Test*, *The Life of Lady Godiva* and *Indira Gandhi’s Daring Device* (all 1966) and went on to become a central performer in Charles

Ludlam's Ridiculous Theatrical Company, appearing regularly in the company's productions until 1976. Additionally, Montez performed in numerous other off-off Broadway stage plays, including Jackie Curtis' *Vain Victory* (1971) and Harvey Fierstein's *In Search of the Cobra Jewels* (1972). Throughout his performance

career, Montez was known both for his creativity and skill with costume and make-up design and for his generosity in assisting fellow performers with their stage appearance. Through his imprint "Montez-Creations," he therefore contributed substantially to the aesthetics of 1960s and '70s underground film and theater in New York.

Montez retired from stage and screen in 1976 and remained reclusive in Orlando, Florida for the next 35 years. He only returned to the public eye in the past few years, having made a screen appearance as himself in the documentary, *Jack Smith and the Destruction of Atlantis* (Mary Jordan, 2006). In 2009 he made his first public appearance since the 1970s with a special guest appearance in Berlin at "*LIVE FILM! JACK SMITH! Five Flaming Days in a Rented World*," a festival curated by Susanne Sachße, Stefanie Schulte Strathaus, and Marc Siegel for Arsenal – Institute for Film and Video Art, e.V. and HAU/Hebbel Theater am Ufer. Since then, Montez has resumed his artistic career with film, performance projects, and additional public presentations in New York, Berlin, and Wroclaw (Poland).

“Mario had that classic comedy combination of seeming dumb but being able to say the right things with perfect timing; just when you thought you were laughing at him, he'd turn it all around.” – Andy Warhol

Marc Siegel is an Assistant Professor of Film Studies at the Goethe University in Frankfurt am Main. With Susanne Sachße and Stefanie Schulte Strathaus he co-curated "*LIVE FILM! JACK SMITH! Five Flaming Days in a Rented World*" (Arsenal – Institut für Film und Videokunst, e.V./HAU, Berlin 2009).

Portrait of Ulrike Ottinger Stations Of The Crossing by Laurence A. Rickels

Starting her visual arts career in Munich and Paris (painting, works on paper, photography, performance), Ulrike Ottinger's commitment to film took off with her move to Berlin, that archaeological site of political and psychic projections which served her through the 80s as a major source of inspiration for her exploration of the cinematic medium. The deconstructive momentum of Berlin is reflected in the difference Ottinger's films make. In her films difference does not stop short between units or unities (those of cultural, national, or sexual identity, for example). In the encounter with the other, which these films explore, self finds itself, beside itself, crossed with and crossing through the other. And that's the difference that sets Ottinger's cinema apart. Her film credits are: *Laokoon und Söhne* (short, 1972/73), *Berlin Fieber - Wolf Vostell* (short, 1973), *Die Betörung der blauen Matrosen* (short, 1975), *Madame X - Eine absolute Herrscherin* (1977), *Bildnis einer Trinkerin - Aller jamais retour* (1979), *Freak Orlando* (1981), *Dorian Gray im Spiegel der Boulevardpresse* (1984), *China. Die Künste - Der Alltag* (1985), *Superbia - Der Stolz* (short, 1986), *Usinimage* (short, 1987), *Johanna d'Arc of Mongolia* (1988), *Countdown* (1990), *Taiga*

(1992), *Exil Shanghai* (1997), *Südostpassage* (2002), *Das Exemplar* (2002), *Ester. Ein Purimspiel* (2002), *12 Stühle* (2004), *Prater* (2007), *Seoul Women Happiness* (2008), *Die koreanische Hochzeitstruhe* (2008), *Still Moving* (2009), *Unter Schnee* (2011).

Ottinger's films explore a world of difference defined by the tension and transfer between settled and nomadic cultures. Ottinger's sense of this cultural transfer informs her documentary and her feature films. It is what marks the stations of her encounter with the other, whether recognizably exotic or simply but subtly unpredictable. Nomadic cultures - archaic or modern - occupy a margin where reality, the future, or the other uncontrollably begins. Metamorphosis and allegory are, accordingly, hallmarks of Ottinger's visual language.

From her prehistory as visual artist Ottinger brought to her take on film the principle of collage and an eye trained for composition. But what in turn drew her to film is that it is constitutively a medium of juxtaposition which can thus best convey the present tensions, for example, between parameters of the historical and of the modern, between stationary and moving perspectives, between global panoramas and the miniature. Reflecting the status of the medium as the high or late point of developments beginning with the printing press, Ottinger makes her movies at the stations of the crossing of the legible with the irreducibly visual, of narrative with tableau.

Her first feature, *Madame X - Eine absolute Herrscherin*, prefigures all her subsequent movies. It made Ottinger a sensational figure of controversy. This ostensible "lesbian-feminist pirate film" in turn challenged certain assumptions of feminist politics by keeping its focus fixed on the troubling doubling of gender. Her next feature, *Bildnis einer Trinkerin*, which Jonathan Rosenbaum judged in 1983 to be "an uncategorizable masterpiece so sui generis that influences seem hardly relevant at all to the synthesis achieved", established her reputation as one of the leading European art cinema directors.

Bildnis einer Trinkerin is the first part of Ottinger's 1980s trilogy, which continued with *Freak Orlando* and concluded with *Dorian Gray im Spiegel der Boulevardpresse*.

The Berlin setting holds these films together. In Ottinger's allegorical reading or rendering, Berlin's ready-made status as most ancient or primal city of our more recent past and most traumatic history becomes visible in the architectural settings of the city's latent history as a narrative of episodes cutting through time and space. Inherent in this allegorical procedure is the metamorphosis required to make manifest the artist's reading of urban relics. This forms the documentary subject of *Usinimage*, which shows the Before and After pictures of Ottinger's cinematographic modifications of the Berlin locations. In *Countdown* the filmmaker expands her approach to yet another kind of documentary perspective: With a sort of "caméra stylo" she registers for ten days leading up to the unification of German currencies the political changes after 1989 in the every day life of Berlin, in the margins at the center of the epoch-making ending of the Cold War.

If we consider Ottinger's regular collaboration with actress Delphine Seyrig as a point of cohesion, then *Johanna d'Arc of Mongolia* (which, to add not only my own judgement as an update to Rosenbaum's 1983 call, is truly one of the masterpieces of world cinema) could be seen to overlap with the trilogy. To mark this station of the journey, the film juxtaposes the fictional film medium with that of documentary film-making.

But the seeming split down the middle of the film between the film artifact



contained in the train crossing Siberia and the on-location account of the sojourn of the abducted train passengers in the wide open spaces of the Mongolian tribe's domain does not subsume all the differences Ottinger has set into play. Just as the title of the film speaks in three tongues, so the European train of association barely contains itself, but already bursts out into celebration of radically diverse and overlapping cultures well before the train has been stopped in its tracks and the 'documentary' section has opened up in its place. *Johanna d'Arc of Mongolia* serves as reminder that it is impossible or pointless to separate Ottinger's fiction films from her documentaries (which now seem to comprise, as though *Johanna d'Arc of Mongolia* served as a model, the second half of her "oeuvre").

Ottinger's next two projects, however, will return to the fiction film genre. *The Bloodcountess (Die Blutgräfin)* Ottinger's ironic foray into the vampire film, will be set on such precursors as Roman Polanski's *The Fearless Vampire Killers* and Harry Kümel's *Daughters of Darkness*.

Diamond Dance, Ottinger's largest project to date, juxtaposes the Shoah and the AIDS crisis within a melting plot featuring the international diamond business, the underworld of Mickey Marx, and a musical mix of klezmer and jazz. Ottinger's cinema, which breaks for one station before moving on to the next one, and in this move crosses the one with the other, is the kind of journey that can only keep on beginning, again and again.

Laurence A. Rickels is the author of a study of Ulrike Ottinger's films entitled "The Autobiography of Art Cinema". © Laurence A. Rickels

JURY of the TEDDY AWARD

Alessandro Rais, Italy lives in Palermo (Italy) and works as a film historian and film critic. He has been the founder and director of "Sicilia Film Commission" through which he strongly supported the production of "The Sea Purple" ("Viola di mare", 2009), the first lesbian-themed feature entirely shot on Sicily. He is the director of the Sicilian Film Archive (Filmoteca Regionale Siciliana) and furthermore he is the artistic director of "Sicilia Queer filmfest" the only LGBT film event on Sicily.

Bilge Taş, Turkey received an MA in Women's Studies from Ankara University, Turkey. Currently she is a PhD candidate at the Department of Radio, TV and Cinema where she focuses on cinema studies. She is the co-founder, festival director and associate programmer of Pink Life QueerFest in Ankara. She worked for several film festivals including Flying Broom International Women's Film Festival and International Ankara Film Festival. She is also board member of the Magic Lantern Culture and Art Association.

Joako Ezpeleta, Spain graduated in Journalism in 1991. Since then he directs programs of independent music at Prisa's Radio And Television Group and is editor of magazines such as "Spiral" and "Fiber". He was co-founder of the International Benicassim Festival in 1995. Since 2004 he produces his own short films and since 2008 he organizes FIRE!! International LGBT Film Mostra of Barcelona. In 2010 he also coordinated the cultural programme of Xacobeo 2010 and is currently coordinator of the Sónar Festival.

Magali Simard, Canada, is a film programmer at the Toronto International Film Festival® and senior coordinator of Film Programmes at the TIFF Bell Lightbox. She has been with the organization since 2006, working on initiatives such as Canada's Top Ten, the Student Film Showcase, the Open Vault and the New Releases. She has been on the Alberta Film and Television Awards jury for the past three years, was on the short film jury for the 2010 Outfest in Los Angeles, and was a programmer for the 2011 Perceides Film Festival.

Monika Visniarova, Slovakia, Great Britain graduated in Screenwriting at the Film and Television Faculty, University of Music and Performing Arts in Bratislava and received an MA in Arts Policy and Management from Birkbeck, University of London. She has been a programmer for Filmovy Festival inakosti / Slovak Queer Film Festival since 2009 and since 2010, she has also been a co-programmer for the Prague International Film Festival Febiofest. She lives in London and works at the British Film Institute and is developing art projects.

Nhlanhla Ndaba, South Africa, worked as a musical line-up producer and backstage director on events, such as the Miss Gay Soweto pageant. He worked as production manager for the Out in Africa Film Festival from 2002 to 2008 and the Encounters Documentary Festival. Nhlanhla organised the artist line-up for the launch of the gay and lesbian film festival in 2003, and in 2008 he produced a short



film. In 2011 he was Production Co-ordinator for the Tri-Continental film festival and the People to People Conference.

Shannon Kelley, USA, is Head of Public Programs for the UCLA Film & Television Archive. He is the former Director of Programming for Outfest: the Los Angeles Gay & Lesbian Film Festival, and has served as Artistic Administrator of the Morelia International Film Festival (Mexico) and Associate Director of the Sundance Institute's Documentary Film Program. At UCLA Film & Television Archive, he is a committee member of the Outfest Legacy Project for LGBT Film Preservation.

Yang Yang, China, graduated in 2004 from Peking University with a degree in French linguistics and literature. She went to Free University Brussels to study cultural management from 2007-2010. She worked for the Belgian Royal Film Archives - Chinese Film Fund and curated several cultural events. In 2011 she was co-founder and executive-chairwoman of the Beijing Queer Film Festival. Yang Yang currently lives in Beijing where she is planning to start a first women film festival in China.

João Federici, Brasil, graduated in arts and is a cultural producer. He has been director and executive producer of the Mix Brasil Film Festival of Sexual Diversity, produced by the Associacao Cultural Mix Brasil where he is vice president, giving visibility to the LGBT themed films. In 1993 he founded his production company Ideias & Ideais. He represented Brazil in theatrical productions or as curator/member of the jury for film festivals in countries around the world.

FILMS

Competition

Les adieux à la Reine (Farewell My Queen) by Benoît Jacquot

100.0 min / Französisch / English Subtitles

With Léa Seydoux, Diane Kruger, Virginie Ledoyen, Xavier Beauvois,

Panorama

7 Deadly Kisses (7 Deadly

Kisses) by Sammaria

Simanjuntak

4.0 min / Englisch

With Sunny Soon, Daud

Sumolang

A Lazy Summer

Afternoon with Mario

Montez by John Heys

7.0 min / Englisch

Anak-Anak Srikandi

(Children of Srikandi) by

Children of Srikandi Collective

73.0 min / Indonesisch / English

Subtitles

Audre Lorde - The Berlin

Years 1984 to 1992 (Audre

Lorde - The Berlin Years 1984

to 1992) by Dagmar Schultz

84.0 min / Engl./Deutsch /

English Subtitles

Bugis Street Redux (Bugis

Street Redux) by Yonfan

103.0 min / Mandarin/Englisch /

English Subtitles

With Hiep Thi Le, Michael Lam,

Greg- O, Ernest Seah

Call Me Kuchu by Malika

Zouhali-Worrall, Katherine

Fairfax Wright

90.0 min / Englisch/Luganda /

English Subtitles

With David Kato Kisule, Naome

Ruzindana, Stosh Mugisha

Cherry by Stephen Elliott

97.0 min / Englisch

With Ashley Hinshaw, James

Franco, Heather Graham, Dev

Patel, Lili Taylor

Detlef (Detlef) by Stefan

Westerwelle, Jan Rothstein

91.0 min / Deutsch / English

Subtitles

With Detlef Stoffel, Anneliese

Stoffel, Gustav-Peter Wöhler,

Lilo Wanders

Glaube, Liebe, Tod (Belief,

Belief, Love, Death) by Peter

Kern

64.0 min / Deutsch / English

Subtitles

With Traute Furthner, Peter

Kern, Joao Moreira Pedrosa

Green Laser (Green Laser)

by John Greyson

15.0 min / Englisch

Hot Boy Nổi Loạn và Câu

Chuyện về Thằng Cười,

Cô Gái Điếm và Con Vịt

(Lost In Paradise) by Vu Ngoc

Dang

97.0 min / Vietnamesisch /

English Subtitles

With Luong Manh Hai, Ho Vinh

Khoa, Linh Son, Phuong Thanh,

Hieu Hien

Keep The Lights On (Keep

The Lights On) by Ira Sachs

101.0 min / Englisch/Dänisch /

English Subtitles

With Thure Lindhardt, Zachary

Booth, Julianne Nicholson,

Souleymane Sy Savane,

Paprika Steen

König des Comics (King Of

Comics) by Rosa von

Praunheim

80.0 min / Deutsch / English
Subtitles
With Ralf König, Joachim Król,
Hella von Sinnen, Ralph
Morgenstern

Kuma (Kuma) by Umut Dag
93.0 min / Türkisch/Deutsch /
English Subtitles
With Nihal Koldas, Begüm
Akkaya, Vedat Erincin,
Murathan Muslu, Alev Irmak

L'âge atomique (Atomic
Age) by Héléna Klotz
67.0 min / Französisch / English
Subtitles
With Eliott Paquet, Dominik
Wojcik

Leave It On The Floor
(Leave It On The Floor) by
Sheldon Larry
106.0 min / Englisch
With Ephraim Sykes, Miss
Barbie-Q, Phillip Evelyn, Andre
Myers, James Alsop

Mommy Is Coming
(Mommy Is Coming) by Cheryl
Dunye
64.0 min / Englisch / English
Subtitles
With Papi Coxxx, Lil Harlow,
Maggie Tapert, Stefan Kuschner

My Brother The Devil (My
Brother The Devil) by Sally El
Hosaini
111.0 min / Engl./Arabisch
With James Floyd, Saïd
Taghmaoui, Nasser Memarzia,
Fady Elsayed

Olhe pra mim de novo
(Look At Me Again) by Kiko
Goifman, Claudia Priscilla
77.0 min / Portugiesisch /
English Subtitles

Forum

Francine (Francine) by Brian
M. Cassidy, Melanie Shatzky
74.0 min / Englisch / German
Subtitles
With Melissa Leo, Victoria
Charkut, Keith Leonard

Parada (The Parade) by
Srđjan Dragojevic
115.0 min / Serbokroatisch /
English Subtitles
With Nikola Kojo, Miloš
Samolov, Hristina Popović,
Goran Jevtić, Toni Mihailovski

**Ulrike Ottinger - die
Nomadin vom See** (Ulrike
Ottinger - Nomad from the Lake)
by Brigitte Kramer
86.0 min / Deutsch/Englisch /
English Subtitles
With Ulrike Ottinger, Ingvild
Goetz, Irm Hermann, Ulrich
Gregor

**Unter Männern - Schwul
in der DDR** (Among Men –
Gay in East Germany) by
Markus Stein, Ringo Rösener
91.0 min / Deutsch / English
Subtitles
With Eduard Stapel, Frank
Schäfer, Jürgen Wittdorf, John
Zinner, Helwin Leuschner

Vito (Vito) by Jeffrey Schwarz
93.0 min / Englisch

Wo men de gu shi (Our
Story - 10-year "guerrilla
warfare" of Beijing Queer Film
Festival) by Yang Yang
45.0 min / Mandarin / English
Subtitles

ZUCHT und ORDNUNG
(LAW and ORDER) by Jan
Soldat
9.0 min / Deutsch / English
Subtitles
With Manfred, Jürgen

Jaurès (Jaurès) by Vincent
Dieutre
83.0 min / Französisch / English
Subtitles



With Eva Truffaut, Vincent Dieutre

Koi ni itaru yamai (The End of Puberty) by Kimura Shoko
116.0 min / Japanisch / English Subtitles

With Wagatsuma Miwako, Saito Yoichiro, Satsukawa Aimi, Sometani Shota

Sekret (Secret) by Przemysław Wojcieszek
82.0 min / Polnisch / English Subtitles

Forum Expanded

A world of our own (A world of our own) by Eline McGeorge
5.0 min / Englisch

As they say (As they say) by Hicham Ayouch
13.0 min / Arabisch / English Subtitles

Generation

Joven & Alocada (Young & Wild) by Marialy Rivas
96.0 min / Spanisch / English Subtitles
With Alicia Rodríguez, Aline Kuppenheim, María Gracia Omegna, Felipe Pinto, Ingrid Isensee

Kronjuvelerna (The Crown Jewels) by Ella Lemhagen
120.0 min / Schwedisch / English Subtitles
With Alicia Vikander, Bill Skarsgård, Björn Gustafsson

Magi i Luften (Love Is In The Air) by Simon Staho
84.0 min / Dänisch / English Subtitles
With Emma Sehested Høeg, Gustav Hintze, Victoria Carmen Sonne, Anton Honik



With Tomasz Tyndyk, Agnieszka Podsiadlik, Marek Kępiński

Sleepless Knights (Sleepless Knights) by Stefan Butzmühlen, Cristina Diz
82.0 min / Spanisch / English Subtitles
With Raúl Godoy, Jaime Pedruelo

Swoon by Tom Kalin
93 Min., Englisch / Deutsch Subtitles
With Daniel Schlachtet, Craig Chester jr., Crowe Ron Vawter

Road Movie (Road Movie) by Elle Flanders, Tamira Sawatzky
Loop / Englisch / English Subtitles

The Tiny Ventriloquist (The Tiny Ventriloquist) by Steve Reinke
60.0 min / Englisch
With contributions by James Richards

Nono (Nono) by Rommel Tolentino
115.0 min / Tagalog/Englisch / English Subtitles
With Axle Aeiou Samson, Russel Abulad, Allen Dimaunahan

The Wilding (The Wilding) by Grant Scicluna
15.0 min / Englisch
With Reef Ireland, Shannon Glowacki

Una Noche (Una Noche) by Lucy Mulloy
90.0 min / Spanisch / English Subtitles
With Dariel Arrechada, Anailin de la Rúa de la Torre, Javier Nuñez Florian

Perspektive Deutsches Kino

Man for a Day (Man for a Day) by Katarina Peters
96.0 min /
Deutsch/Engl./Hebräisch /
English Subtitles

Westerland (Westerland) by
Tim Staffel
90.0 min / Deutsch / English
Subtitles
With Wolfram Schorlemmer,
Burak Yigit, Muri Seven, Jule
Böwe

Berlinale Shorts

**Erotic Fragments No.
1,2,3** (Erotic Fragments No.
1,2,3) by Anucha
Boonyawatana
7.0 min / Thai / English Subtitles
With Chatchawat Prasobned,
Chinakhet Chandsamphao,
Chuchat Nakthung

La Santa (The Blessed) by
Mauricio López Fernández
14.0 min / Spanisch / English
Subtitles
With Belén Figueroa, Conrado
Canales, Rosalía Fernández,
Iñiqui Molina

Loxoro (Loxoro) by Claudia
Llosa
20.0 min / Spanisch / English
Subtitles
With Belissa Andía, Ariana
Wésember, Pilar Gonzales

The Man that Got Away
(The Man that Got Away) by
Trevor Anderson
25.0 min / Englisch
With Aryn McConnell, Bryce
Kulak, Noam Gagnon, Connie
Champagne

Transrespect versus transphobia – the impossible becomes reality

by Kemal Ordek and Malte Göbel

Trans* people still face violence worldwide, however, their advocacy organisations have achieved several successes at the political level in the past year.

Six hours later – and Denise Ö. would be dead. She would be buried with her male birth name somewhere in Turkey. It was on June 14th 2011, when she could leave the detention centre in Vienna, one day before she was going to be deported back to Turkey. There, her family probably would have killed her, because she was born male and being trans* is seen as a disgrace for the whole family. It was only due to a court ruling a few hours before her deportation that her case was reopened and she was permitted to stay.

Today, things would be easier: on October 7th 2011 the European Parliament revised the Asylum Directive. It defines who can claim asylum in the EU and on what grounds. Persecutions on the basis of sexual orientation were already recognised, but finally, persecutions on the ground of gender identity were also included. In late December, the new directive was published in the EU's Official Journal (reference: directive 2011/95/EU). "This first EU law explicitly mentioning gender identity gives reason for hope. Exerting pressure at the national level to step up implementation and actually protect trans* asylum seekers is crucial. Every trans* person's fundamental rights in Europe have to be guaranteed", comments TGEU Co-Chair, Cat Mclroy.

This is one of the major successes in the struggle for trans* rights and visibility. In addition to this first EU law that is inclusive of gender identity, there has been more good news for the trans* movement in the past year, both at national and international levels.

At national level, Argentina has taken the lead: on 30 Nov 2011, by an overwhelming majority, the Argentinian Lower House passed a gender identity bill. Under this law, trans* people will be able to access gender recognition through a simple administrative procedure, without any kind of medical or psychiatric requirement. Gender confirming treatments will be covered by the public health system with the only requirement of informed consent. To become a law, the bill still has to be ratified by the Senate. "This was that kind of moment when impossible becomes reality", commented Mauro Cabral, Co-Director of Global Action for Trans* Equality (GATE).

In June 2011, the UN Human Rights Council (HRC) adopted a groundbreaking resolution condemning for the first time discrimination and violence on grounds of sexual orientation and gender identity around the world. The European Parliament endorsed the resolution and called on the European Commission and the World Health Organization (WHO) to withdraw gender identity disorders from the list of

mental and behavioural disorders and ensure a non-pathologising re-coding in the 11th version of the International Classification of Diseases (ICD-11).

These positive developments have definitely been influenced by the fact that in the past few years strong trans* rights organisations have emerged. Organisations such as Transgender Europe, and other international NGOs and allies around the world continue to raise trans* issues with international political bodies like the United Nations (UN), Council of Europe (CoE), European Union (EU) and Organisation for Security and Cooperation in Europe (OSCE). These committed organisations include ILGA-Europe, Global Action for Trans* Equality (GATE), International Gay and Lesbian Human Rights Commission (IGLHRC), ARC-International and COC-Netherlands .

There is reason to be optimistic – but sadly there is also still reason to be concerned about the situation of trans* people throughout the world. Trans* persons face intensive levels of discrimination, violence, hate crimes and social exclusion due to transphobia. This is reinforced by existing cultural norms, traditional values and conservatism in many countries around the world. There is not only a negative social understanding of trans* identity within societies, but also a very real lack of political will to prevent ongoing human rights violations based on gender identity and/or gender expression. This can create a transphobic environment for many trans* people in their daily lives.

The “Transrespect vs. Transphobia” (TvT) Project of Transgender Europe monitors transphobia throughout the world, providing an overview of the human rights situation of trans* persons in different parts of the world. The research and data confirms that trans* communities continue to experience severe human rights violations worldwide. The Trans Murder Monitoring (TMM) Project reports that 755 trans* people have been murdered in 51 countries since 2008. This number only reflects the recorded homicides; the truth is expected to be much worse.

Recent developments have highlighted that the trans* rights movement has grown in strength; trans* people and their demands for equality and human rights are now more visible. While national governments or international political bodies are scolded for ignoring trans* issues, trans* persons in different countries of the world continue to face severe human rights violations. The trans* rights movement is growing and on its way – at regional, national and international levels – moving towards an equal and just world where everybody is included; where every person counts.

<http://www.transrespect-transphobia.org>

<http://www.tgeu.org>

http://www.transrespect-transphobia.org/en_US/tvt-project