

ANNE RATTE POLLE



SIBYLLE

EIN FILM VON MICHAEL KRUMMENACHER

PASSANTEN FILMPRODUKTION HERAUSGEBERIN ANNE RATTE POLLE PRODUZENTEN ANNE RATTE POLLE, THOMAS LOHRE, DIENKES KAMITZ, LEVI LANG, PIETRO PINCOWSKI, ELISABETH BATH, THOMAS FRÄNZEL, FRANKISKA RIECK, THOMAS BESTVATER UND ANDREAS LUST
KULTURKOMMISSION DES KANTONS SCHWYZ DIE BEAUFTRAGTE DER BUNDESREGIERUNG FÜR KULTUR UND MEDIEN BUNDESMINISTERIUM FÜR BILDUNG UND FORSCHUNG
»SIBYLLE« ANNE RATTE POLLE THOMAS LOHRE DIENKES KAMITZ LEVI LANG PIETRO PINCOWSKI ELISABETH BATH THOMAS FRÄNZEL FRANKISKA RIECK THOMAS BESTVATER UND ANDREAS LUST
MUSIC BY GREAT BLACK WATERS ARTISTEN MARIANNE BACH LEBENSWEISE JOHANN ELSNER PRODUZENTEN ANDREW WOTIL REGISSEUR STINE SOMME MÜHCH LEBENSWEISE MARKUS DYCKLHUBER LEBENSWEISE JAKOB WIESSNER
ASSISTENT REGISSEUR PETER BARANOWSKI REGISSEUR MICHAEL KRUMMENACHER LEBENSWEISE VERONIKA NEUBER LEBENSWEISE REGISSEUR WENDOLIN STOLZ
LEBENSWEISE STILVA WOLKAN LEBENSWEISE MICHAEL KRUMMENACHER LEBENSWEISE MICHAEL KRUMMENACHER

PASSANTEN FILMPRODUKTION presents

SIBYLLE
(LIKE A CAST SHADOW)

A FILM BY
MICHAEL KRUMMENACHER

IN COLLABORATION WITH
UNIVERSITY OF TELEVISION AND FILM MUNICH

IN CO-PRODUCTION WITH
BAVARIAN BROADCASTING, BR

2015, GERMANY
87 min
Arri Alexa 2K, 1:1.85, color, Dolby SRD,
German

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www.passantenfilm.de/index/sibylle.html



**You may house their bodies but
not their souls, for their souls
dwell in the house of tomorrow,
which you cannot visit,
not even in your dreams.**

- Khalil Gibran, On Children

SYNOPSIS

Something indefinite seems to be gnawing on the pragmatic architect, mother and wife Sibylle Froebisch. Not even on her family vacation in Italy does she manage to relax and get a good night's rest.

During a morning walk on the cliffs of Lake Garda she witnesses the suicide of a woman her age. Distressed by this event, Sibylle's perception of her own life changes and sets a process in motion, which threatens to destroy everything she has defined herself by so far...

MICHAEL KRUMMENACHER ON SIBYLLE

SIBYLLE was named after its main character. What's the reason for this?

In Greek mythology one oftentimes encounters a ‚Sibylle‘ - a woman, who can see into the future and feels the need to communicate her disturbing visions to others. The idea to have a woman as a protagonist, who sees beyond what is normally accepted as ‚reality‘, fascinated me from the very beginning of creating SIBYLLE.

When watching all your films including SIBYLLE one notices, that behind a seemingly intact facade there's always something menacing lurking, waiting to come forward.

It's Leonard Cohen who wrote the lyrics: „There's a crack in everything, that's how the light gets in“. I'm drawn to these cracks in our world and in the reality of my film characters. The light coming through shows a state of mind, which my film characters for themselves often try to deny as long as somehow possible. Sibylle for example is doing just that: She sees the cause of her problems in the changing of others, but ultimately has to realize that she's the one, who's changed and has become a danger for the others. Sooner or later the cracks break open and ideally this process helps my characters finding their own self.



The origin of this feeling as well as Sibylle's different view of reality are never definitely clarified in the film. Why not?

I see cinema as a realm of experience and not of clear answers. The whole production process of SIBYLLE followed the maxim that all the optical and dramatic alienations of the cinematic reality had to serve as a visible and tangible demonstration of Sibylle's changing world. I never wanted to expose my protagonist by contrasting her subjective perception of things with an objective view on the scenery, saying: „It's just her. Everything is actually normal“. This kind of view is a purely cinematic invention for a calming of the viewer. Sibylle's reality changes and so her reality *is*, as she perceives it. And who actually knows if there aren't things that not all of us can see?

SIBYLLE is a combination of classical drama and psycho-thriller. To what extent has the implementation of genre-specific elements influenced the conception of the film?

The first idea behind SIBYLLE was a very concrete image: The path of two women, looking identical at first sight, crosses. This image took hold of me, precisely because it bore an uncanny mysticism in its uncertainty. It was therefore a logical consequence to follow this underlying feeling during the development of the script and to create a cinematic world that allows moments that are not purely naturalistic.

After all the film covers subjects that are very realistic: the pubescent son, the drifting apart of a relationship in a point in life, when everything is still possible, the alienation from the environment and one's family. Hidden behind this is a lot of ‚Horror‘ though. All of these subjects have to do with fears. With the fear of losing control, the fear of not being needed or loved anymore. In order to be able to experience these feelings cinematically it proved extraordinarily helpful to implement genre-specific elements. The codes and iconographies of the genre can offer immense freedom, once you dare to experiment with them.

Why are genre films in German cinema still an exception rather than the rule?

I don't see SIBYLLE as a real genre film. It's more a drama making use genre elements. But I actually find it's a pity that genres and the diversity they can bring with them are so often negated in German cinema, where many see an almost utterly sober and realistic depiction of life as the ultimate goal of filmmaking. Given that films always contain an inevitable stylisation I was tempted to consciously do this with SIBYLLE - even though or precisely because this terrain carries higher risks. In general I definitely prefer films that risk something and potentially fail or contain certain elements that don't „work“ as opposed to films that use up all their energy to ensure everything is being done „correctly“, whilst coming out anaemic in the end.



Were there films that acted as a leading example for SIBYLLE?

During the preparations for the shooting I spent a lot of time with my director of photography, Jakob Wiesner. Apart from the concrete work on the adaptation of the script we spent a lot of time studying other movies. While preparing SIBYLLE we focused on the atmosphere, the use of space and the degree of stylisation, which can be brought into the film through the use of camera and light. Important genre films for our work were among others: THE SHINING (Kubrick), THE TENANT (Polanski), SUSPIRIA (Argento), but also non-genre movies like DESERTO ROSSO (Antonioni), PERSONA (Bergmann) or FEAR OF FEAR (Fassbinder). THREE COLOURS: BLUE and LA DOUBLE VIE DE VERONIQUE by Krzysztof Kieslowski were an important source of inspiration regarding the manner of lighting.

SIBYLLE wurde am Gardasee und in München gedreht. Was war ausschlaggebend für die Wahl der Drehorte?

I studied in Munich, while never actually having shot a film there. I think I was somewhat tired of Munich's depiction in film. The city is oftentimes portrayed as either provincial or picturesque or, on the other hand, its worldliness is exaggerated. We were tempted to show another side of Munich, a city where old and new exist side by side, which allows for sometimes very idiosyncratic connections.

Lake Garda, on the other hand, is a very popular holiday destination among people from Munich, mostly because it's not too far away from the city. We visited the Garda area while working on the script and realised, that it offers much more interesting locations than we'd expected. It was crucial for us that we find filming locations, which can depict the increasing transformation of Sibylle's world. Thus the images from Munich and the ones from Lake Garda were to contrast each other, but also to coexist in a sort of mirror effect. Therefore the housing complex in Munich for example appears as artificial and enclosed as the holiday village at Lake Garda.

One can't help but notice the reoccurring names appointed to key positions in your crew in all your films.

There definitely is a sort of „film family“, which has grown closely together over the course of several films. This resulted in immense mutual trust - you know the other's strengths and weaknesses and you develop a common language, which you can build on, without having to start from scratch with every new film. SIBYLLE was in every aspect the biggest project for us all up to date. Without this common ground it would have been unthinkable.

SIBYLLE resulted as a mere graduation film at the University of Television and Film Munich. Despite the relatively low budget, part of it was shot abroad and even in a big film studio in Munich. How is that possible?

Because of the tight budget combined with high demands in terms of visual quality a lot of creativity was required from the production side. For example, we knew from early on that it would be unsatisfying to have to shoot all the apartment-scenes in Munich in an original location, but we also knew that building our own studio-location would be far out of our financial reach.

A few weeks before the shooting started we coincidentally heard of the construction of a studio-location of the exact same apartment we were planning to film in. The studio apartment was built for a TV-film set in the sixties, significantly larger than the original apartment, was far away from any neighbours and would enable us to shoot in a much more comfortable way, resulting in a higher visual quality.

So our producer Gwendolin Stolz ventured out and began persistently negotiating on different levels over the course of several weeks, until they complied and left the studio standing after finishing the shooting of the TV-film. That meant that we could now take over the studio for SIBYLLE. I think this anecdote says a whole lot about how SIBYLLE was made possible.

In addition to the production volume the film boasts a top-class cast, from lead to support roles.

For the style of the film it was very important for me that the actors depicted all the characters in a wilful manner and gave them a unique face. We were very lucky that our script and the planned style of our film were able to convince wonderful actors. Above all Anne Ratte Polle of course, who is seen in every scene and who stood in front of the camera daily for forty days straight displaying remarkable and tireless energy. I am very thankful for the faith she and all the other actors had in our project.





MICHAEL KRUMMENACHER

(Director & Co-Writer)

Michael Kruppenacher was born in 1985 in Schwyz (CH). After shooting his first short films during high school in 2005 he attended the Filmmaking Intensive Workshop at Columbia University in New York City. In 2006 he began studying directing for cinema and TV-film at the University of Television and Film Munich. He met Peter Baranowski, with whom he established the company Passanten Filmproduktion in 2009. In the same year Kruppenacher shot his first feature film HINTER DIESEN BERGEN, which premiered at the International Rotterdam Film Festival. His short film WENN ALLE DA SIND was nominated for the German Short Film Award in 2012.

Michael Kruppenacher lives and works in Munich and Zurich. His new project HEIMATLAND, an omnibus film, directed by several Swiss directors, is currently in postproduction. Two further film projects- a neo-western and an adaptation of a novel - are being developed at the time being.

FILMOGRAPHY

(SELECTION)

2015 SIBYLLE, feature film
2014 NEULICH IN MEINER WOHNUNG, short film
2012 WENN ALLE DA SIND, short film
2010 HINTER DIESEN BERGEN, feature film
2009 PARALYZING AND LAZY DAYS, documentary
2008 DER GAST, short film
2007 UND DRAUSSEN FLIRREN, short film



PASSANTEN FILMPRODUKTION

Passanten Filmproduktion was launched in 2009 by directors Peter Baranowski and Michael Krummenacher with the goal to gain more creative freedom in the production of their own films. Since then several films have come to life, such as the feature films SYBILLE and HINTER DIESEN BERGEN as well as internationally successful short films, among them RAUSCHGIFT (Pardino d'Oro, Locarno 2011) and WENN ALLE DA SIND (nomination German Short Film Award 2012).

SILVIA WOLKAN

(Writer)

Silvia Wolkan was born in 1980 in Oberstdorf. After her baccalaureate in 2000 she studied at the German Institute for Literature in Leipzig. She began studying scriptwriting in 2006 at the University of Television and Film Munich. SIBYLLE is the second script for a feature film after HINTER DIESEN BERGEN resulting from collaboration with Michael Krummenacher.

GWENDOLIN STOLZ

(Producer)

Gwendolin Stolz was born in 1983 in Tübingen. She received her diploma in cultural studies and aesthetic practice at the University of Hildesheim. During her studies she gained practical experience in the film industry. After her studies she worked as a marketing assistant for X-Verleih Berlin, before being accepted at the University of Television and Film Munich in 2010. At the time being she is developing her first feature film as a director.

JAKOB WIESSNER

(Director of Photography)

Jakob Wiessner was born in 1984 in Munich. There he studied art history, before beginning his camera studies at the University of Television and Film Munich in 2006. Since 2008 he's been working as an assistant and DoP for the Belgian video artist David Claerbout. SIBYLLE ist the second feature film after HINTER DIESEN BERGEN which Wiessner has created together with Michael Krummenacher.



ANNE RATTE POLLE

(Sibylle)

Anne Ratte Polle, born in Cloppenburg, mainly works as an actress in large theatre productions. The utterly versatile actress has been living in Berlin since 2005. There she's had guest performances in the German Theatre, the Maxim Gorki Theatre and the Hebbel Theatre und was a part of the permanent ensemble of the Volksbühne. She became known to movie-goers with her roles played in WILLENBROCK (2005) by Andreas Dresen and in NIGHT SONGS (2004) by Romuald Karmakar.

THOMAS LOIBL

(Jan)

Thomas Loibl was born in Brüggen am Niederrhein. He got his education at the drama school in Bochum. After his first role at the Theatre of Dusseldorf, he continued to play at the National Theatre in Stuttgart, the Munich Kammerspiele and the National Theatre of Bavaria. At the time being Thomas Loibl is an actor at the Theatre of Zurich. The cinema and TV audiences know Loibl from SOMMER IN ORANGE (2010), DIE VERMESSUNG DER WELT (2012) and ZEIT DER HELDEN (2013).

DENNIS KAMITZ

(David)

The up-and-coming actor Dennis Kamitz was born in 1995 in Schildow, Berlin, where he lives up to date. After several leading roles in short films, including CRAZY DENNIS TIGER by Jan Soldat (nomination German Short Film Prize 2012), in SIBYLLE Kamitz plays his first key role in a feature film.

LEVI LANG

(Luca)

Levi Lang, born in 2005 in Munich, was discovered in a broadly conceived casting and chosen to play Luca. The shooting of SIBYLLE was his first experience in acting. After shooting SIBYLLE he's enthusiastically started playing in musicals.

CAST

Sibylle
Jan
David
Luca

Anne Ratte Polle
Thomas Loibl
Dennis Kamitz
Levi Lang

Justus
Ida
Yannick
Klara
Der Portier
Stephan

Heiko Pinkowski
Elisabeth Rath
Thomas Fränzel
Franziska Rieck
Thomas Bestvater
Andreas Lust

CREW

Director
Writer

Michael Krummenacher
Silvia Wolkan
Michael Krummenacher

Executive Producer
Producer
DoP
Production Designer
Costume
Make-up
Sound Recordist
Sound Designer
Sound Mixing
Color Grading
Composer
Editor

Gwendolin Stolz
Veronika Neuber
Jakob Wiessner
Markus Dicklhuber
Marianne Bach
Katharina Sterk
Matthias Patzelt
Jörg Elsner
Andrew Mottl
Manfred Turek
Great Black Waters
Stine Sonne Munch

PASSANTEN FILMPRODUKTION presents

in collaboration with
UNIVERSITY OF TELEVISION AND FILM MUNICH

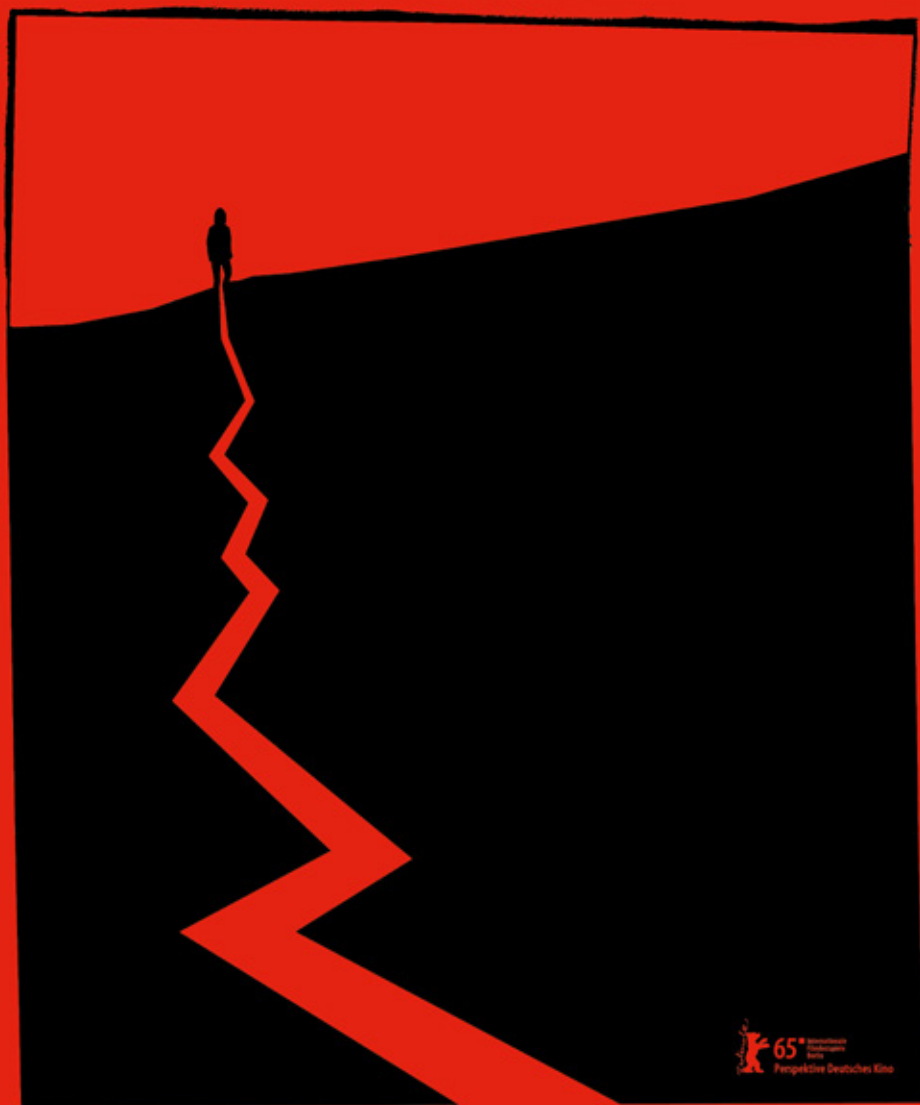
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BAVARIAN BROADCASTING, BR
Martin Kowalczyk, Natalie Lambsdorff,
Hubert von Spreti

funded by
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KULTURKOMMISSION KANTON SCHWYZ
BEAUFTRAGTE DER BUNDESREGIERUNG FÜR
KULTUR UND MEDIEN
BUNDESMINISTERIUM FÜR BILDUNG UND
FORSCHUNG





ANNE RATTE POLLE



SIBYLLE

EIN FILM VON MICHAEL KRUMMENACHER

PASSANTEN FILMPRODUKTION HERAUSGEGEBEN VON NFF MÜNCHEN PRODUZIERT VON BAYERISCHER RUNDFUNK UNTERSTÜTZT VON FILMFERNSCHNITTSTIFTUNG BAYERN FFF
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»SIBYLLE« ANNE RATTE POLLE THOMAS LUDWIG DENNIS KAMTZ LETZ LANG-HERNO PIROCHOWSKI ELISABETH RATH THOMAS FRÄNZEL FRANTISKA BIECK THOMAS BESTVATER MIT ANDREAS LUST
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