

Press Reviews - 72nd Berlin International Film Festival

Once again, numerous international and national press representatives report on the 72nd Berlin International Film Festival. The following selection of quotes provide an overview of the reception of the Berlinale 2022 in February.

Festivalimpressions

Ein Etappensieg für Kino und Kultur.
rbb, Anke Sterneborg, 21.02.2022

Die Liste emotionaler Festivalmomente ließe sich lang fortführen; sagen soll sie nur dies: Endlich gab es wieder Begegnungen. Denn entgegen dem verbreiteten Vorurteil können Filme zwar für sich stehen, sind aber meistens interessanter, wenn sie es nicht müssen.
BZ, Claudia Reinhardt, 20.02.2022

Die Berlinale kann man als Erfolg verbuchen. [...] Die Befürchtung, eine dauerhafte Umstellung auf Streamingangebote könnte zu einer Entwöhnung beim Publikum führen, hat sich noch nicht bestätigt. Die Berlinale hat einiges dafür getan, dass das auch so bleibt.
Berliner Morgenpost, Felix Müller, 20.02.2022

Berlin wie Berlinale sind die ungezogenen Geschwister ihrer italienischen respektive französischen Gegenstücke. Im Vergleich sind Stadt wie Festival eine Zumutung; sie sind ausufernder, lauter - und viel wichtiger noch: politischer.
BZ, Arabella Wintermayr, 19.02.2022

Kulturelle Großveranstaltungen solchen Kalibers sind wieder möglich, wenn man sie gut plant und verantwortungsvoll durchführt.
Westfälische Nachrichten, Gian-Philip Andreas, 20.02.2022

Die Berlinale hat sich behauptet.
FAZ, Andreas Kilb, 18.02.2022

Die Berlinale war nie nur ein Saal, in dem Filme gezeigt werden. Sie ist ein Wirtschaftsfaktor. Sie ist ein Ort, der für Besucher zu erleben ist, ein Konzept von Freiheit und Zusammenleben. Von all dem erzählen Besucher, die in den vergangenen Jahrzehnten für zwei Wochen in die Stadt kamen, um Filme anzusehen - und die viel darüber hinaus erlebt haben. Von all dem hat auch immer die Filmauswahl erzählt.
WELT, Hans-Georg Rodek, 16.02.2022

*Und bei einigen Filmen kommen tatsächlich am Ende Regisseur*innen und Darsteller*innen auf die Bühne und können sich vor Dankesreden aus dem Publikum kaum retten. Wer also auf der Berlinale nicht nur auf die großen Stars aus ist, (...), sondern auch auf kleine Filme, auf Überraschungen und Blickwechsel, der kann auf der Berlinale viel ausrichten gegen den Coronablues der letzten Wochen.*
taz, Susanne Messmer, 14.02.2022

Die Berlinale macht Hoffnung und Lust auf mehr Kino.
rbb, 15.02.2022

War es das wert? Nun, für Filmemacherinnen und Filmemacher ganz gewiss. Und wenn man bedenkt, dass die Berlinale im Pandemie-Tief begann, aber pünktlich zur Preisverleihung eine „Fastnormalität“ in Aussicht gestellt wurde, dann wird man sich an diese Festspiele vielleicht eines Tages erinnern als die Berlinale, die der Anfang vom Ende der Einschränkungen war.

Süddeutsche Zeitung, Sonja Zekri, 18.02.2022

Wenn das Leben im Krisenmodus versackt, dauert es in vielen Filmen nicht lange, bis sich eine der Darstellerinnen eine Zigarette anzündet. Der Wettbewerb der Berlinale erzählt diesmal viele persönliche Geschichten. Charlotte Gainsbourg spielt eine Frau, deren Ehe gerade kaputtgegangen ist. Juliette Binoche eine, deren Beziehung gerade zerbricht. Und eine der schönsten Szenen findet sich im Film „Nana“ aus Indonesien. [...] Im Wettbewerb blicken viele Filme auf Gefühle, Beziehungen, Konflikte und die Suche nach Identität. Oft stehen komplexe Frauenfiguren im Fokus, die sich von Abhängigkeiten befreien. Vielen Filmen gelingt es, über persönliche Geschichten gesellschaftspolitisch relevante Fragen aufzugreifen.

dpa, 15.02.2022

Mal abgesehen vom Projektor-Ausfall bei der Eröffnung (...) gelingt das Festival also überraschend gut. Über 110 000 Tickets sind bereits verkauft.

BZ, 15.02.2022

Moins nombreux, les films avalés au pas de course n'entrent pas moins en toutes sortes de collusions fertiles. C'est toute la beauté d'un festival que de faire naître ainsi autant d'étincelles que des rapports inattendus. [...] Conséquence probable des récents confinements, les films de cette 72ème édition affichent une nette tendance à restreindre leur périmètre à l'univers domestique: la chambre où l'on s'enferme, la maison où l'on se construit.

Le Monde, Mathieu Macheret, 16.02.2022

Berlin continued to uphold its recent reputation as a highbrow, art-house-focused festival with an aggressively independent lineup. Unlike international fests like Venice or Toronto, which tend to program a healthy mix of mainstream movies, the auteur-driven Berlin selection this year was provocative and complex and didn't suffer fools.

Variety, Manori Ravindran & Elsa Keslassy, 16.02.2022

Nach diversen Musikpreisen fasst nun die Filmbranche die Auflösung binärer Preiskategorien ins Auge. [...] Die Berlinale scheint allerdings einen Stein ins Rollen gebracht zu haben, denn nach anfänglicher Kritik will nun auch der Berufsverband Schauspiel in Deutschland seine Preiskategorien völlig neu überdenken. Wie diese Debatte weitergeht und an wen die Preise anno 2022 schließlich gehen werden, wird in Österreich nicht nur wegen der großen Präsenz österreichischer Filme in Berlin aufmerksam verfolgt.

DerStandard, Valerie Dirk, 16.2.2022

One of the first A-list festivals to launch a gender-neutral acting award, the Berlinale screened a flurry of movies exploring gender or portraying queer or non-binary and transgender characters. The festival set the tone with “Peter von Kant,” an adaptation of Rainer Werner Fassbinder’s cult film “The Bitter Tears of Petra von Kant” in which Ozon turned the female protagonist into a gay male director. Other notable examples include “Nelly & Nadine,” a documentary about the lifelong romance between two women who fell in love in the Ravensbrück concentration camp in 1944; and “Nel mio Nome,” Nicolò Bassetti’s documentary executive produced by Elliot Page and following four friends in Bologna in different phases of transitioning.

Variety, Manori Ravindran & Elsa Keslassy, 16.02.2022

Ich würde gerne keinem Film einen Bären geben, sondern allen Mitarbeiterinnen und Mitarbeitern der Berlinale, die in den letzten Tagen immer höflich und freundlich geblieben sind.

rbb, Anna Wollner, 16.02.2022

Und das Festival hat Mut gemacht. Die Kinosäle waren gut gefüllt, viele Vorführungen schnell ausverkauft. Der Mikrokosmos Berlinale erscheint in der Pandemie intakt.

Tagesspiegel, Andreas Busche, 17.02.2022

Entscheidender noch als alle Debatten über die Vor- und Nachteile von online-Angeboten ist natürlich die Qualität der Auswahl. Und hier strahlen am Ende eines durchwachsenen Wettbewerbs die von der Jury erkannten Stärken - und vielleicht sogar ein neues Alleinstellungsmerkmal: Anders als in Cannes oder Venedig spielen weibliche Filmschaffende hier keine Nebenrollen. Sie spielen die Hauptrollen und setzen Maßstäbe.

Frankfurter Rundschau, Daniel Kothenschulte, 18.02.2022

Die Berlinale 2022 war ganz klar eine Berlinale der Frauen. Eine, die von weiblichen Perspektiven und einem weiblichen Blick bestimmt war, abseits der üblichen klassisch männlich konnotierten Narrative. Dass sich das so deutlich bei den Preisen widerspiegeln würde, damit hat wohl keiner gerechnet.

Berliner Morgenpost, Peter Zander, 18.02.2022

Gleichheit in allen Bereichen: Die Berlinale ist stolz darauf, die Geschlechterparität bei ihrem Festival hergestellt zu haben, oder zumindest: alle bewegbaren Hebel in Kraft gesetzt zu haben, diese zu erreichen. Und so stammen bei der 72. Festivalausgabe ganze 41 Prozent der Filme von Frauen, 52 von Männern und der Rest von Menschen, die sich nicht näher zu Geschlechterfragen geäußert haben.

Wiener Zeitung, Matthias Greulin, 17.02.2022

Dennoch ist Festivalleiter Carlo Chatrian im Windschatten der großen Regie-Namen eine respektable Filmauswahl und der vielleicht beste Wettbewerb seit Jahren gelungen.

BZ, Sebastian Bauer, 17.02.2022

Besonders jenseits der Wettbewerbsfilme eröffnet sich für die Nicht-Cineastin in den Rubriken „Forum“ und „Panorama“ eine Kinowelt, die in ihrer Vielfältigkeit und Tiefe einen Abwechslungsreichtum bietet, der weit jenseits gewöhnlicher Filmerfahrungen liegt.

Monopol, Johannes Weißbach, 17.02.2022

Überhaupt, eine Berlinale mit bemerkenswert vielen Filmen, die den Rückzug in Nischen behandeln, nicht nur wegen Corona, aber eben auch. Das Private, die Familie, die Kinder, Ehe und Liebe, Krankheit und Tod, werden offenbar anders zum Thema nach mehreren weltweiten Lockdowns. Politische Themen gab es durchaus, nicht nur bei Andreas Dresen - aber hier weniger direkt, als über den Umweg die Selbstbefragung Einzelner. Filmisch ist dieser verhaltene Gestus durchaus ein Gewinn. Hollywood war auf dieser Berlinale übrigens gar nicht anwesend, wurde auch nicht vermisst. Eine Chance der Selbstbesinnung, die das europäische Kino, aber auch das asiatische durchaus zu nutzen vermochten.

nd, Gunnar Decker, 16.02.2022

La prima grande premiazione cinematografica di questo 2022 ha aperto i battenti nel cuore della capitale tedesca: si tratta della Berlinale, giunta alla sua 72esima edizione, e tornata ufficialmente alla «realtà» in seguito all'edizione virtuale del 2021, per via dell'emergenza sanitaria. Quest'anno, nonostante le rigide norme igieniche e di distanziamento, il festival sembra essere (quasi) tornato alla normalità, per un programma fitto dal 10 al 20 febbraio, dalle proiezioni...ai look delle star sul red carpet.

VanityFair, Essia Sahli, 14.02.2022

Wettbewerb

Alcarràs

But in this Berlinale competition entry, Simón practises the “inside” kind of filmmaking, coming as close as she can, peeking through leaves and seemingly trying her best to refrain from hugging the protagonists.[...] This tiny, slow story might find it hard to break out - unless some awards were to follow - as the word “agriculture” usually does the trick of successfully scaring viewers away. But whatever these people do, and however they try to fight, Simón makes it incredibly easy to care.

Cineuropa, Marta Balaga, 16.02.2022

Carla Simón expands her scope to take in a more extended fictional family portrait with no loss of personal investment in the stirring ensemble piece, Alcarràs. [...] this is a heartfelt drama about the wrenching clash between traditional agriculture and industry. Lovely, unforced Chekhovian notes grace the gently observed snapshot of a summer of unstoppable change and momentous upheaval. [...] the film’s immersive, lived-in nature has a transfixing grip.

The Hollywood Reporter, David Rooney, 16.02.2022

Carla Simón erzählt ihr Generationentableau fast als eine Art Kammerspiel in der wilden, freien Landschaft Kataloniens. [...] Der Fortschritt ist sowenig aufzuhalten wie die Hasen, die nachts die Pfirsiche fressen, ganz gleich, wie viele man abschießt. Es sind die Frauen, die alles vorantreiben, sich längst mit dem Wandel arrangiert haben und darauf warten, dass die Männer endlich klarkommen.

Süddeutsche Zeitung, Sonja Zerki, 16.02.2022

[The film] manages a light, improvisatory mastery, an immaculate hold on tone, and a grave yet sunlit tableau of an ending, with each one of these faces turned in collective mourning, that I'll never forget.

The Telegraph, Tim Robey, 15.02.2022

*This ode to familial unity, even as it ponders the differences between generations, is told in the loosely observant style familiar from Simón's well-received debut, *Summer 1993*, finding a pleasing middle ground between poetic storytelling and grounded-in-reality realism. In *Alcarràs* too, there is a welcome absence of sentimentality and plenty of room for character details and family dynamics that'll make most audiences nod their heads in recognition. [...] This Berlinale competition film should further consolidate the rapidly growing reputation of Simón as one of Spain's most interesting new voices - ad a Catalan voice as that. [...] Working with a large cast of non-professional actors, none of whom are related to one another, Simón manages to coax not only terrific performances out of all of them, but also imbues the entire family with strong sense of unity.*

The Film Verdict, Boyd van Hoeij, 15.02.2022

Her film is an elegy for a way of life that has been losing its grip since before the latest generation of the Solé family was born, and it pays tribute to that tradition with a plaintive grace that reaffirms cinema's unique ability to return the past to the present, and surrender the present to the past. Sometimes the film is so unhurried that it seems like it will last forever, but – as at the end of any magical summer – it ultimately leaves you wondering where all of the time went.

Indie Wire, David Ehrlich, 17.02.2022

*Above all, *Alcarràs* is for real.*

Deadline, Stephanie Bunbury, 16.02.2022

[...] the ripeness, the colour, the endless days of summer yet also profoundly authentic and moving contemplation of the fragility of family, and again, childhood. Premiering at the Berlinale in Competition, this has all the hallmarks of a very specific film with emotionally wide appeal, a thoughtful essay which can also rattle and hum.

Screen Daily, Fionnuala Halligan, 15.02.2022

*Catalan writer-director Carla Simón confirms the promise of her debut *'Summer 1993'* in this poignant, rippling study of an extended family being forced off their farm. You can practically smell the midsummer fatigue that wafts through "*Alcarràs*" on the faintest and most occasional of breezes: a mixture of sweat, baked earth and ripe, plump peaches, inviting in the moment but suggestive of future spoiling. All simple seasonal pleasures are on borrowed time in Carla Simón's lovely, bittersweet agricultural drama, and not just because winter is inevitably coming.*

Variety, Guy Lodge, 15.02.2022

'Alcarràs' es el mejor ejemplo de todo lo anterior y, por qué no, de buena parte de todo lo que vendrá. La película presentada el martes en la Sección Oficial de la Berlinale es, como dicen que exclamó la sonidista Eva Valiño nada más verla por primera vez, una revolución, un monumento, uno de los bostezantes esclavos de Miguel Ángel recién extraído del mármol duro de la realidad. Es cine que se hace y deshace delante de la mirada del espectador como un milagro de claridad, de tesón, de compromiso, de simple y elemental belleza. Es cine que nos hace mejores. Digamos que es un cine tan improbable y escaso, tan delicado y único, que ante él sólo queda el entusiasmo como reacción más o menos sensata y moderada.
El Mundo, Luis Martínez, 15.02.2022

Peter von Kant

The breath of life and beating heart at the center of countless, Russian nesting doll layers of artifice and art-house reference, actor Denis Ménochet doesn't just anchor "Peter von Kant," he makes the Francois Ozon project a film. Because without its venerable lead, this twenty-first feature from France's most prolific modern director might be something of a lark – a playful but reverent experiment that takes a gender-swapped remake of Rainer Werner Fassbinder's "The Bitter Tears of Petra von Kant" and wrangles it into a deep-in-the-weeds pseudo-biopic of the German filmmaker himself.

Indie Wire, Ben Croll, 10.02.2022

(...) Peter von Kant seems almost tailor-made to open the Berlin Film Festival, with its roots in German film history and its extravagant homage to one of the country's most radical 20th century auteurs, who died in 1982 aged just 36. Ozon's film is billed as „freely adapted“ from the Fassbinder, but for the most part, it's remarkably faithful. That said, the French filmmaker has very much made it's own (...).

(...) All the actors deliver work unerringly in sync with Ozon's flamboyant vision, which naturally is filtered through Fassbinder's and Sirk's. The fearless Ménochet uses his entire bod to express both agony and ecstasy; he doesn't shy away from the script's delicious humour, but from beneath Peter's outsize self-pity, genuine pathos ultimately pushes through.

The Hollywood Reporter, David Rooney, 10.02.2022

Rimane un divertissement ricco di spunti, primo tra tutti la performance di Ménochet che trova un ruolo in grado di mettere in discussione la sua intensa fisicità e trovare nuovi sfoghi al suo lato più vulnerabile. E poi, ovviamente, l'opulenza selvaggia dei costumi, del trucco e dei capelli, la volubilità cromatica della fotografia, e la location unica dell'appartamento in cui perfino i muri raccontano una storia. Come si può non divenire pazzi d'amore e desiderio in un contesto del genere?

Mymovies.it (parto della Repubblica), Tommaso Tocci, 10.02.2022

How do you make something real out of something that was artificial to begin with? Should you even try? François Ozon has, with “Peter von Kant”: a deconstructed, gender-swapped and then fastidiously reconstructed overhaul of Rainer Werner Fassbinder’s “The Bitter Tears of Petra von Kant.” 50 years on, Fassbinder’s film remains as close to unremakeable as any ever made, mainly because it remakes itself every second as it goes along. If this makes Ozon’s version, which opens this year’s Berlin Film Festival, an oddly self-invalidating proposition from the get-go, that impression only deepens as the minutes tick amusingly but inconsequentially by.

Variety, Jessica Kiang, 10.02.2022

Con François Ozon si sbaglia raramente. Così hanno fatto bene Mariette Rissenbeek e Carlo Chatrian ad aprire la 72esima edizione - coraggiosamente in presenza, seppure ridotta in termini di durata e piuttosto sguarnita di star -, con Peter von Kant, ultima pellicola del prolifico regista francese, capace di giocare abilmente con le soglie e con i generi.

Il Sole 24 Ore, Cristina Battocletti, 13.02.2022

(...) And when Peter and Amir’s relationship takes it’s inventible, acrid turn, the film knows enough to step back, to give the lead the space to smoke and snort and sing and dance and positively wallow in the self-pity he carefully staged for himself. He does so with theatrical grace, delivering lines that somehow mix jealousy, desire, pride and insecurity into the span of a single sentence. In your work you pretend to side with the weak“, Adjani tells Menochet towards the end of the film . „But in life you only care about survival oft he strongest.“ At it’s best, „Peter von Kant“ collapses that distinction.

Indie Wire, Ben Croll, 10.02.2022

Rimini

Wretchedness, sadness and confrontational grotesquerie once again come together in a movie by Ulrich Seidl, although it’s leavened by something almost - but not quite - like ordinary human compassion.

The Guardian, Peter Bradshaw, 11.02.2022

There’s bleak, there’s despairing, and then there is Ulrich Seidl, Austrian chronicler of the marginal, the miserable and plain mad. If there are Nazis still worshipping Hitler in some rural basement, Seidl will dig them out. Closet religious fanatics, marriages mired in cruelty, depraved things respectable people do on holiday that nobody at home will know about: Ulrich Seidl sets them out for all to see. Perhaps the Rimini director/co-writer is not so much bleak as relentlessly clear-eyed.

Deadline, Erik Pedersen, 11.02.2022

The brilliantly named Richie Bravo (Austrian actor Michael Thomas giving such an astoundingly deep-dive performance it barely feels like a performance at all) is a washed up singer whose own high season is long behind him.

Variety, Jessica Kiang, 12.02.2022

La Ligne

It's an arresting story of familial disharmony that's distinctive both visually and thematically. The line of the title isn't just metaphorical: it's a physical line of paint rolled into the grass around the family home, a cruel and darkly comic visualization of the boundaries between Margaret and her mother and siblings.

Deadline, Anna Smith, 11.02.2022

Stéphanie Blanchoud and Valeria Bruni-Tedeschi impress in Ursula Meier's stark, well-written tale of malignant domestic resentment. The line is there to be crossed in this engrossing, unnerving but unexpectedly sympathetic drama of family dysfunction from French-Swiss film-maker Ursula Meier who made her memorable debut back in 2008 with the eco-parable Home, starring a particularly intransigent Isabelle Huppert. Meier has a knack of creating overwhelming mothers [...]

The Guardian, Peter Bradshaw, 11.02.2022

Ursula Meier inszeniert die Geschichte der dysfunktionalen Familie mit einem grossen Gespür für Timing, für Interaktionen, und mit durchaus skurrilen und schrägen Regieeinfällen, die aber alle ihre Funktion und ihren Platz haben in diesem Film. Im Lauf des Films verschwinden Linie und Narben langsam - aber ob auch die Narben im Familiengefüge verheilen und verschwinden, das lässt sich allenfalls erahnen.

SRF, Brigitte Häring, 14.02.2022

It's a story with a brilliant conceptual framework that never quite coalesces into a satisfying drama.

Screen Daily, Lee Marshall, 11.02.2022

Robe of Gems

It is a film whose procedural wooziness deliberately renders the audience more vulnerable to its moments of high-impact, zero-trigger-warning shock; these are managed with great skill and brilliant cinematography by Adrian Durazo.

The Guardian, Peter Bradshaw, 13.02.2022

There are some beautifully framed shots throughout, and Lopez Gallardo's competent and steady camera control creates a poetic, surreal atmosphere that makes the film look good. The actors read flat at first, but it makes sense as this is the result of trauma and dread and constantly looking over your shoulder. With Norvind being the only professional actress in the film, the rest of the cast does a phenomenal job of capturing the hopelessness of the situation they are in.

Deadline, Valerie Complex, 11.02.2022

(...) Robe of Gems is creepy in all the right ways.

Screen Daily, Jonathan Holland, 11.02.2022

Robe of Gems ist eine hell gefilmte Reise ins Herz der mexikanischen Finsternis. In den Bildern dieses Films ist niemand sicher.

Zeit, Katja Nicodemus, 16.02.2022

El inteligente acercamiento de Natalia López Gallardo mediante el lenguaje del cine obliga al espectador a ir lentamente desenmarañando los hilos de que el drama se compone; hacer uso de la intuición como un buen recurso; el filme retrata también la ambigüedad entre víctimas y victimarios que ha dado como resultado el desprendimiento del tejido social en esa comunidad.

La Jornada, Alia Lira Hartmann, 12.02.2022

Rabiye Kurnaz vs. George W. Bush

"Rabiye Kurnaz gegen George W. Bush" ist ein Film, der die Zuschauenden genauso wütend wie hoffnungsvoll macht. Ein großer politischer Film im Kleinen, der wie alle seine Filme vor allem eins ist: zutiefst menschlich.

rbb, Anna Wollner, 13.02.2022

The secret weapon is lead actor Meltem Kaptan, a comedian originally, who brings sharp timing and warmth to the role of Rabiye Kurnaz.

The Hollywood Reporter, Leslie Felperin, 14.02.2022

Kaptan and Scheer work beautifully together, boasting great credibility in their parts but also acting efficiently as a comic duo.

Cineuropa, Davide Abbatescianni, 13.02.2022

Kaptan is a likable lead with plenty of Erin Brockovich-style brass, while Scheer provides a patient comic foil as the mild-mannered, caring Docke. [...] it's hard not to be moved by this portrait of a woman who would stop at nothing to rescue her son. If Harold & Kumar Escape From Guantanamo Bay was an unlikely comedy on the subject, make this an unlikely Guantanamo crowdpleaser.

Deadline, Anna Smith, 12.02.2022

The longline for German docu-drama Rabiye Kurnaz gegen George W. Bush sounds like something you've probably seen on screens big and small hundreds of times before, but nevertheless journeyman director Andreas Dresen gives the rickety old structure a fresh coat of paint.

The Hollywood Reporter, Leslie Felperin, 13.02.2022

Everything will be ok

Im Kern geht es um die Umkehr der Verhältnisse zwischen Mensch und Tier. Gezeigt wird das in ziemlich spektakulären Bildern: Handgemachte Tier- und Menschenfiguren stellt Panh hier in einer Fülle verschiedener Umgebungen und Konstellationen auf. Die Kamera bewegt sich durch diese sogenannten Dioramen und zeigt eine Detailfülle im Miniatur-Setdesign, hinter der eine Menge Arbeit gesteckt haben muss.

rbb, Fabian Wallmeier, 13.02.2022

It's a bit of a grand "theory of everything", this film, and with visual spontaneity being more common in art cinema, it's also quite refreshing to see something devised with such attention to detail and graphic pizzazz. Everything Will Be OK depicts a dystopian world where a charismatic warthog warlord has enslaved humanity, forcing its survivors into slavery like the Egyptian pharaoh or the initial European colonisers of Africa. It's an animal technocracy: anthropomorphised pigs reign supreme, either doling out authoritarian punishment or lounging around in luxurious caverns dotted with television screens and psychedelically coloured lighting. Carefully alternating from large, panoramic views to tiny insert shots, it's a vision that rivals high-end Hollywood special effects, and it all came from a few enormous tree trunks (although hopefully not a whole forest).

Cineuropa, David Katz, 13.02.2022

AEIOU - A Quick Alphabet of Love

A joyful, transgressively liberating ode to cinema and the way an unexpected passion can make societal barriers disappear, Nicolette Krebitz's intelligently written and expertly crafted love story about an older woman and a much younger man is a delight.

The Film Verdict, Jay Weissberg, 14.02.2022

Amour fou has never looked so loopy.

Deadline, Stephanie Bunburry, 13.02.2022

It's difficult, prickly material that „AEIOU“ handles with a light touch, even as the narrative lurches recklessly across genres into flighty caper territory. (...) Krebitz's fizzy, up-for-anything directorial energy ensures things are never dull.

Variety, Guy Lodge, 13.03.2022

Jetzt zeigt sie, dass sie auch ganz anders kann: "A E I O U" ist eine Liebesgeschichte, die mit einer Leichtfüßigkeit, Sprachlust und Phantasiefreude erzählt ist, wie man sie im deutschen Kino nur selten sieht.

rbb, Fabian Wallmeier, 13.02.2022

A May-September romance with a polemical feminist thrust, AEIOU - A Quick Alphabet of Love depicts a simmering case of amour fou between a middle-aged actress and a troubled but seductive young man. This feature by German writer-director Nicolette Krebitz determinedly flies the flag for female desire and takes arms against sexism and ageism.

Screen Daily, Jonathan Romney, 13.02.2022

Finally, thanks to Nicolette Krebitz, we have a romantic comedy featuring a healthy dose of mugging and characters with a „life impediment“. Here, you get love at first mugging [...]

Cineuropa, Marta Bałaga, 14.02.2022

Return to Dust

The subtlety and nuance with which Li's storytelling conveys their evolving relationship is disarming; even the hints of late-blooming romance are appealingly understated. And the two actors (...) are entirely captivating.

The Hollywood Reporter, David Rooney, 13.02.2022

The uncontrolled urbanization of rural China and the displacement of agrarian communities form the melancholy socio-cultural backdrop of Return to Dust an unhurried but hypnotic portrait of two discards thrown together to scratch out a life as they weather the seasons. A lyrical slice of Chinese neorealism set in writer-director Li Ruijun's northern birthplace of Gaotai, bordering Inner Mongolia, this is an elegiac story, a humanistic metaphor for a vanishing world seen through the prism of a vulnerable couple cruelly written off by their families as worthless encumbrances.

The Hollywood Reporter, David Rooney, 13.02.2022

There is great beauty in this story's simplicity. Wang Weihua's cinematography welcomes us into this couple's home and their lives, observing their daily routines and their gradual connection. They are at their happiest when surrounded by nature, with the sound of birds and water, in contrast to watching TV in their cramped neighbors' home.

Return To Dust isn't always an easy watch, but it's a thought-provoking one with beautifully-judged performances that radiate warmth and encourage empathy. It marks Li Ruijun as a significant cinematic talent.

Deadline, Anna Smith, 13.02.2022

Li may have once again firmly planted his camera in the north western farmlands which he captured so evocatively in the Old Donkey (2010) and Fly With the Crane (2012), but Return to Dust is not a mere reprise of their gentle lyricism. Rather, this poetic tale of an aranged marriage which blossoms into a true partnership is Li's most affecting an accessible work to date.

Screen Daily, John Berra, 13.02.2022

Regisseur Li Ruijun schickt einen so einfachen wie intensiven Film ins Rennen um die Bären. "Return to Dust" zeigt zwei Menschen, die gegen alle Wahrscheinlichkeiten zu einem innigen Paar werden. Stilsicher, zu Herzen gehend und unbedingt sehenswert. [...] Manchmal, so vielleicht die Quintessenz des Films, braucht es für das Glück eben nicht viel, so flüchtig es auch sein mag. Manchmal reichen ein Pappkarton, eine Lampe und ein paar Hühnereier, um es zum Leuchten zu bringen.

rbb, Fabian Wallmeier, 13.02.2022

In this classical, timeless setting, a quiet love takes root, sprouts and grows between two unwanted people, while in the distance the threatening wheels of greed and modernity are set in motion. It's a lovely story and Li Rijun tells it with humble simplicity and directness.

The Film Verdict, Deborah Young, 13.02.2022

Both Sides of the Blade

Her (Juliette's) duets with Lindon show that the two actors working at the top of their game, on a level of alertness and nuance that plays off in a fully Bergmanesque emotional showdown.

Screen Daily, Jonathan Romney, 12.02.2022

Denis is a masterful director who always knows exactly what she's doing. The ecstasy of the establishing scenes makes the raw, wrenching volatility of later developments, when the past cuts through like a knife to shatter the couple's harmony, more powerful. [...] the writing and her laser-focused direction lay bare the characters' feelings in haunting final scenes heightened by Gautier's camera closing in on them with probing precision. The sense of love dissolving and lives thrown into chaos as a dormant past violently breaks through the surface is unexpectedly moving, all the more so because of the film's rigorous rejection of sentimentality.

The Hollywood Reporter, David Rooney, 12.02.2022

Juliette Binoche has the single most consequential Genius Bar visit in cinema history. As is often the case with Denis' films, "Fire" grows more illuminating as it gets hotter; what starts like a constrained and unusually jagged French drama is eventually forged into an incendiary portrait of three people who – to varying degrees – all delude themselves into thinking that the past is possible to quarantine away from the present.[...] Her freeform imagination inflamed by the social immobility of the pandemic, Denis creates a contained backdraft of a film that's as volatile and untamed as an inferno. In the director's tactile and typically non-prescriptive way, "Fire" wonders if a single spark might be strong enough to fuse the past and present together and light a new way forward.

Indie Wire, David Ehrlich, 12.02.2022

Claire Denis's new film is a seductively indirect love triangle, a drama of the mind as much as the heart. It's intriguing if contrived and anticlimactic, though acted at the highest pitch of sensual conviction.

The Guardian, Peter Bradshaw, 12.02.2022

Binoche is marvelous in a role that makes pointed thematic use of her elusive, melancholic screen allure, though she's most surprising in scenes that push her into a state of paralyzing emotional overdrive. Lindon, ever the rumpled Everyman, skips remarkably from bearish tenderness to callused cool, etching years of unspoken suffering and psychological self-protection into his mood switches. Gautier, in his first collaboration with the director, often shoots the leads' faces in tingling, discomfiting close-up, the characters' emotions writ so large they scarcely know what to do with them; the film's sharp, forthright sex scenes likewise offer them few hiding places. Even a customary peck on the cheek is a loaded erotic act here, woozily amplified and made electric by another enveloping, sandpaper-on-velvet art-rock score by Denis favorites Tindersticks. In this simultaneously small and cavernous love story, even a whisper echoes for days.

Variety, Guy Lodge, 12.02.2022

Nana

Das trotz der dunklen Holztöne luftige Enterieur, die genau austarierten Bildausschnitte, die edlen Kostüme, die satten Farben drinnen wie draußen - all das sieht einfach großartig aus. Die hierzulande weitgehend unbekannte Happy Salma in der Hauptrolle ist eine Entdeckung. [...] Die Beherrschtheit und Halb-Anwesenheit Nanas spielt sie mit großer Intensität. Es wäre seltsam, wenn Salmas Name in der Jury-Diskussion um den Silbernen Bären für die beste Hauptrolle nicht fallen würde.

rbb, Fabian Wallmeier, 12.02.2022

Andini crafts a sense of sedate melancholy and suppressed emotions with a polite cello-heavy score and numerous shots of slow hair-brushing. It's certainly a thing of beauty, with its jewel-toned colour palette and, in Salma, a striking presence and graceful lead performance.

Screen Daily, Wendy Die, 12.02.2022

Featuring graceful performances and sumptuous production design, Nana offers more aesthetic pleasures than dramatic thrills. Andini and her cinematographer Batara Goempar shoot with poise and poetry, with generous use of subtle slow motion and mirrors as framing devices. Feverish dream sequences punctuate the action, adding a chaste hint of erotic fantasy and some tastefully handled violence.

The Film Verdict, Stephen Dalton, 12.02.2022

„Before Now and Then“ moves with its own dreamy cadence, with narrative developments washing over the film like waves. Closing your eyes once it's over, you might even experience the sensation of having been in the water all afternoon as those gentle waves lapped over you - longing to return to them.

Variety, Michael Nordine, 13.02.2022

Passengers of the Night

Drawing a portrait of life and the passing of time, Mikhael Hers marvellously depicts the micro-emotions of the present feeding the uncertainties of the future, human strengths and weaknesses in their greatest simplicity, the density of emotional ties.

Cineuropa, Fabian Lemercier, 13.02.2022

[...] there's a richly multidimensional character portrait in Gainsbourg's luminous performance.

The Hollywood Reporter, David Rooney, 13.02.2022

As always, Gainsbourg has a warmth and winsomeness that fills out Elisabeth's flat character, giving it shape, charm and humanity.

Deadline, Stephanie Bunbury, 13.02.2022

Elliptisch erzählt „Les passagers de la nuit“ von acht Jahren im Leben der alleinerziehenden Elisabeth, ihrer Kinder Matthias und Judith und des Straßenmädchens Talulah. Es ist als blättere man in einem Familien-Fotoalbum, unterlegt mit französischen Hits der 80er-Jahre und überhaupt viel Lebensgefühl aus dieser Zeit.

rbb, Nadine Kreuzahler, 13.02.2022

First and foremost, The Passengers of the Night is a love letter to the Paris of yesteryear.

Nord-Ouest Films, Stephen Dalton, 13.02.2022

With its stunning production design and nostalgic but stylish 80s costumes, „The Passengers of the Night“ is a gorgeous invitation to slow down and take it all in before life passes by. Like a cinematic meditation, the minutiae of life rendered achingly gorgeous under Her’s careful direction.

Indie Wire, Jude Dry, 15.02.2022

In this in-between zone where artificial differences are naturally erased and where proximity and distance, understanding and mystery are intertwined, French filmmaker Mikhaël Hers moves like a fish in water, now a master in the art of transcribing the unspeakable feelings of life, the fragments that weave ordinary (and universal) destinies. [...] Drawing a portrait of life and the passing of time, Mikhaël Hers marvellously depicts all the micro-emotions of the present feeding the uncertainties of the future, human strengths and weaknesses in their greatest simplicity, the density of emotional ties. In his style, which seems to float on the surface of the world and events, with a very fine sense of contained atmospheres and small, essential digressions, the filmmaker has created a work that is profoundly touching, almost timeless (even if the atmosphere, particularly the music of the 1980s, is admirably reconstituted) and magnificently non-ostentatious.

Cineuropa, Fabien Lemerrier, 13.02.2022

That Kind of Summer

That grainy camerawork gives the film a slightly desaturated, careless summer atmosphere that offers an interesting contrast with some of the serious revelations from the characters. Editor Dounia Sichov - a woman, like the film’s production and costume designers - finds the rhythms to let the personalities and the themes of the film unfold gradually but precisely, down to a killer final shot.

The Film Verdict, Boyd van Hoeji, 14.02.2022

Berlin juries have an interest in the confrontational and the transgressive: my guess is that this film in competition from Canadian director Denis Côté may well win the big prize. (...) Scene by scene, Côté lays out the women’s memories, their violence, their intensity, their stamina, their need to stock, or their need to show they don’t care. [...] the performance from Mathieu, Corriveau and Giappiconi are all very good and the movie is, against all odds, rather affecting.

The Guardian, Peter Bradshaw, 14.02.2022

(...) the most interesting element of the picture is the way the camera feeds on and channels the unpredictable energy between the women and their carers.

Screen Daily, Wendy Ide, 14.02.2022

An isolated house in the country, a small tribe of peculiar characters mostly keeping a wary distance from each other: That Kind of Summer (Un Ete Comme Ca) is a film set up perfectly for the pandemic era. The bonus zinger is that the house is a live-in retreat for supposedly, or maybe just possibly, recovering sex addicts. Nobody leaves, and everyone talks dirty. (...) Cote is a prankster at heart. Perhaps he didn’t want to tell us anything. Perhaps he just wanted to get some rude words up on screen. And why not? That Kind of Summer is certainly entertaining. It doesn’t need to be anything else.

Deadline, Stephanie Bunbury, 15.02.2022

Drii Winter

Playing between the registers of nature and culture, tradition and modernity, the intimate and universal, the worldly and the metaphysical, this second fiction feature from the writer-director of 2016's Marija is a stark, affecting, sometimes enigmatic, superbly executed piece.

Screen Daily, Jonathan Romney, 14.02.2022

What does engage the viewer's attention, and then some, is the film's pristine and mastered aesthetic, from the stunning cinematography by Armin Dierolf to the sleek sound design by Tobias Koch, who composed the music along with Matthias Lempert.

The Film Verdict, Jordan Mintzer, 14.02.2022

(...) A piece of sky is so much more than a tragedy; it is essentially a glorious love story between a man and a woman, between a community that is both supportive and meddling and, perhaps most importantly, between these rooted people and the world where they live and work. Sun, mountains, trees, animals and snow: God goes by many names.

Deadline, Stephanie Bunburry, 14.02.2022

Call Jane

„Call Jane“ passt zum bisherigen Berlinale-Wettbewerb, der eine phänomenale Bandbreite von Frauenfiguren in Hauptrollen aufbietet, viele von ihnen in Filmen von Regisseurinnen. Der weibliche Blick schärft die Wahrnehmung für die Lebenswirklichkeit von Frauen (...)

Tagesspiegel, Andreas Busche, 14.02.2022

One Year, One Night

Fictional but drawn from first-hand accounts, it's a sprawling, empathetic work (...) this robust Berlinale competition entry should attract significant distributor interest on the strength of its still-resonant subject matter, blunt emotionalism and the star pairing of Nahuel Pérez Biscayart ("BPM") and Noémie Merlant ("Portrait of a Lady on Fire").

Variety, Guy Lodge, 14.02.2022

(...) One Year, One Night remains a powerful, bittersweet meditation on the impact of trauma and the desire not to be defined by it.

Deadline, Anna Smith, 14.02.2022

(...) the script, co-written with Lacuesta's long-term collaborators Isa Campo and Frank Araújo, skilfully reminds us that the experience of fear and uncertainty is not, in our society, limited to those that have directly experienced terrorism. To this extent, One Year, One Night unhappily feels all too much like a film for our times.

Screen Daily, Jonathan Holland, 14.02.2022

Regisseur Isaki Lacuesta kann auf zwei Hauptdarsteller:innen setzen, die sich perfekt ergänzen und mit ihrer Präsenz die Leinwand spielend dominieren.

rbb, Fabian Wallmeier, 14.02.2022

A main competition contender in Berlin, this Spanish-French coproduction is a frank exploration of post-traumatic stress and its destructive effects, solidly crafted and finely acted (...)

The Film Verdict, Stephen Dalton, 14.02.2022

Depicting such a grotesque and devastating scene of horror is a challenge, and one not many filmmakers attempt to show – even in the United States, where mass shootings (as defined by the FBI and other law enforcement agencies) happen literally every day, although thankfully not often on the scale seen here. Lacuesta and his team approach the material with respect, showing relatively little gore, but getting across the panic and disorientation of the victims through editing and sound design that really puts viewers in the moment. It's more terrifying than any horror film, and as such ought to be required viewing for anyone wishing to understand the human impact of such outrageous acts of violence.

The Hollywood Reporter, Leslie Felperin, 16.02.2022

El terror vivido en la sala Bataclan conmociona la Berlinale con 'Un año, una noche', de Isaki Lacuesta.

El País, Gregorio Belinchón, 14.02.2022

Leonora Addio

Editor Robert Perpignano does a polished job of threading the extensive archive material into both the main frame and the extended coda, while DPs Paola Carnera and Simone Zampagni deftly integrate new and existing footage. Nicola Piovani's delicate string score with choral elements provides stirring melancholy undertones. The film is strange and beguiling curio that shows an artist wrapping up the seventh decade of of his career with sadness and nostalgia but also with a resilient spirit.

Th Hollywood Reporter, David Rooney, 15.02.2022

A poetic musing on life, history, fate and death - above all, death - this film feels very much as if it might be intended as a farewell note. Yet it shows so much invention that you hope it might spark a solo renewal, however brief, for this veteran maestro.

Screen Daily, Jonathan Romney, 15.02.2022

The Novelist's Film

Thus, and not for the first time, does South Korea's one-man film factory Hong Sangsoo send up his own oeuvre in his 28th feature "The Novelist's Film," another gently circuitous, conversation-driven charmer sharing Junhee's view that "the story is not that important" – but containing more incident and emotion than initially meet the eye.

Ultimately, "The Novelist's Film" defends the idea of drift and hiatus, of time spent idling to hear your own thoughts, in their own sweet time.

Variety, Guy Lodge, 16.02.2022

Here's another walking-and-talking film from festival favorite Hang Sang-soo, encapsulating a silver Korean life with his customary elusive delicacy.
Deadline, Stephanie Bunbury, 16.02.2022

Berlinale Special

Incredible But True

Incredible But True has a wacky premise that Dupieux very possibly had no idea how to develop. And yet I found myself laughing quite a lot of the time. The sheer silliness and zen pointlessness is entertaining. It's a film with something of Charlie Kaufman or Spike Jonze or early Woody Allen, mixed with a French version of the Carry Ons.
The Guardian, Peter Bradshaw, 11.02.2022

Like nearly all of Dupieux's previous work, "Incredible but True" stretches a high-concept, low-execution premise about as far as it can go, wrapping things up the nanosecond before they outstay their welcome. But unlike his previous work, this film leaves the viewer with a pleasant, and almost bittersweet aftertaste; it almost leaves you wanting more.
Indie Wire, Ben Roll, 11.02.2022

Désopilant de bout en bout, le film est construit comme une suite de courts-circuits temporels, donnant à des acteurs populaires l'occasion de se lâcher comme rarement. L'absurde ne relève jamais ici d'un gimmick gratuit mais touche au contraire à l'inconscient inepte qui agite notre époque barbotant dans son propre néant.
Le Monde, Mathieu Macheret, 16.02.2022

(...) Dupieux gives Incredible but true an attractively sunny, informal, lightly stylised scruffy-chic look punctuated by some beautiful pastoral vistas and slick visual effects work.
TheFilmVerdict, Stephen Dalton, 11.02.2022

This Much I Know To Be True

Signs of friendship between the director and the musicians are evident in casual comments overheard or glimpses of Dominik interacting with them. But more than that, it's his obvious respect for them as artists that makes both of his Cave music docs so satisfying – beguiling in their sound, of course, but no less so in their breathtaking visuals and their rivetingly intimate personal access.
The Hollywood Reporter, David Rooney, 12.02.2022

Ha sido el documental de la Berlinale (...) Dominik . qu ya retrató a Cave en One More Time With Feeling (2016), documental sobre la grabación de Skeelton Tree, creado durante la amargura que invadió al cantante tras la muerte de su hijo - coloca la cámara de manera brillante, ilumina las actuaciones (rodadas en un viejo y bello edificio vacío en Brighton en 2021) con fiereza y obtiene un resultado poderoso, que se ha estrenado en la Berlinale en la sección Special con un rotundo éxito.
El Pais, Belinchón, 14.02.2022

Sublime devotional music, lovingly immortalised film.
The Film Verdict, Stephen Dalton, 11.02.2022

Nothing Lasts Forever

Nothing Lasts Forever may not cause you to feel bad about whatever diamonds you happen to own, and it may not provoke an immediate trip to your nearest pawn shop. That sort of concrete effect would be hard to come by. It will, however, absolutely change the way you think about the very idea of diamonds, which is pretty impressive on its own.

The Hollywood Reporter, Daniel Feinberg, 11.02.2022

Kohn has created the rare documentary that transforms the way we understand the world, questioning so many of our core beliefs, including what is „real“. Through it all, diamonds won't lose one iota of their sparkle, but you'll never look at them the same again.

Variety, Peter Debruge, 13.02.2022

Dark Glasses

The filmmaker loses no time setting the scene; once actor Ilenia Pastorelli (“They Call Me Jeeg”) full-body swaggers into the film’s opening shot, her sharp features accented, her lips painted a shade of incandescent red, and her blouse nearly bursting, “Dark Glasses” makes perfectly what kind of schlock its selling. Why shouldn't it? We don't have all the time in the world here, and Pastorelli's Diana is a high-priced call girl with clients to see. [...] To the degree that a genre exercise more foundationally interested in cut throats and exposed cleavage wants to aim at the heart, “Dark Glasses” does give the old college try, allowing the relationship between Diana and Chin to develop in a way that almost hits a few more-than-perfunctory notes before giallo requirements once again assert their primacy.

Indie Wire, Ben Croll, 11.02.2022

Occhiali neri in tal senso è probabilmente un perfetto film-congedo, un'opera che ha il sapore docile e senile del commiato ed è anche una summa, in minore, di tutto il cinema del regista, un catalogo affettuoso di bagliori e fantasmi del passato.

Bestmovies.it, Davide Stanzione, 17.02.2022

“Dark Glasses” as a touching late work from a master.

Theplaylist.net, Elena Lazic, 17.02.2022

1341 Framim Mehamatzlema Shel Micha Bar-Am

Tal's smartest move is to restrict the visual element of the film almost entirely to Bar-Am's own work: a myriad of his photographs are displayed, in addition to the contact-sheets which present a glimpse into his professional methods. The two main exceptions are brief home-movie extracts: the first, near the start, comprises frame-by-frame monochrome images of Bar-Am and his family in 1930s Germany; colour footage of Orna is deployed for the delicately-judged finale.

Screen Daily, Neil Young, 13.02.2022

Magnum photographer Micha Bar-Am's life and work is powerfully, sometimes painfully recounted through still images and off-screen voiceover in Ran Tal's multi-layered documentary that questions the psychological effects of shooting atrocities.

The Film Verdict, Jay Weissberg, 14.02.2022

Der Passfälscher

A well-crafted film in the most analogue sense of the term, The Forger paints a picture of a weary wartime Berlin in which decadence and depression are intermixed. Shot mostly in half-light, with greens and blues predominating it feels at times as if it's playing out in some underwater realm.

Screen Daily, Lee Marshall, 13.02.2022

Der Paßfälscher sieht nicht wie das gewohnte deutsche Kriegspanorama aus der Nazizeit aus. Ebendeshalb folgt man der Geschichte mit überraschter Neugier. Mag sein, dass darin auch ein Stück Selbsttäuschung liegt, denn was Cioma Schönhaus damals wirklich empfunden hat, werden wir nie nacherleben können. Aber für den Moment genügt es, dass wir die Welt mit seinen Augen sehen.

FAZ, Andreas Kilb, 15.02.2022

Maggie Peren's loose adaptation is more interested in the cocky, bravado spirit of Schonhaus' account than its finer narrative details. Instead, it sets out to do something not much seen in Holocaust survivor movies: celebrate the exuberant life force of a resourceful chameleon who refuses to play the victim. (...) A well-crafted film in the most analogue sense of the term, The Forger paints a picture of a weary wartime Berlin in which decadence and depression are intermixed.

Screen Daily, Lee Marshall, 13.02.2022

The Outfit

A movie that wears its title well on more than one level. Moore has crafted a literate and thrilling gangster picture that brings a fresh touch to a well-worn genre (...).

Deadline, Pete Hammond, 14.02.2022

(...) Moore has fashioned a smart little thriller - and a decent canvas on which to hone his directorial skills.

Variety, Peter Debruge, 14.02.2022

Beautifully designed, carefully measured and expertly cut, The outfit is a handsome debut from director Graham Moore (...) A clever puzzle of narrative with its interlocking plot pieces, and set entirely inside a couple of shadowy rooms, Moore's debut is a chamber piece with an impressive Rylance joined by less than a handful of other actors including Simon Russell Beale.

Screen Daily, Nikki Baughan, 13.02.2022

The Outfit is refreshingly grown-up, original work, as pleasingly assembled as a good crossword puzzle. Or, if you prefer to riff on the garment-making angle central to its story, the film is flattering and economically cut from fine cloth, cleverly constructed (...)

The Hollywood Reporter, Leslie Felperin, 14.02.2022

Mark Rylance gives an extraordinary performance in this gangster thriller.

standard.co.uk, Katie Rosseinsky, 14.02.2022

Good Luck to you, Leo Grande

Durante su paso por la Berlinale la actriz británica ha dado un inspirador discurso hablando de la presión que las mujeres sienten al mostrarse desnudas. Con esas palabras, pronunciadas durante una conferencia de prensa, la intérprete provocó los aplausos de todos los asistentes. Pocas horas después, su discurso se haría viral, inundando las redes sociales y generando, también, miles de aplausos virtuales.

El País, 15.02.2022

Encounters

Flux Gourmet

Flux Gourmet is sometimes funny and always exotic, and every moment has his distinctive authorial signature.

The Guardian, Peter Bradshaw, 11.02.2022

There's no accounting for taste in a world where everyone is subject to their own allergies and appetites, but flavorless art never satisfied anyone, and "Flux Gourmet" insists that food can be nutritious even if it doesn't agree with you. As usual, Strickland has made a sumptuous meal out of social impropriety – a strange cinematic delicacy about the discomforts that need to be shared so that others don't have to be stomached.

Indie Wire, David Ehrlich, 11.02.2022

Strickland has delivered another delicious character-driven drama that balances the amusingly surreal with the uncomfortably real – and it's a wild and witty ride.

Deadline, Anna Smith, 11.02.2022

To call "Flux Gourmet" an acquired taste would be an understatement. It's really more of an elaborate inside joke by Strickland on the peculiar relationship between artists and the institutions that fund, develop and encourage their folly. Working from mouth to stomach to bowel, the film takes place over the course of a three-week residency at the Sonic Catering Institute, a highly specialized creative space – not dissimilar in feel from the lonely hearts club in "The Lobster" – where experimental musicians are encouraged to, well, play with their food.

Variety, Peter Debruge, 11.02.2022

Coma

Coma is a neo-Lynchian slow burn masterpiece that will wow those willing to embark on its tumultuous journey with its mise en abymes and epiphanies of visual ecstasy. It's a near impossible patchwork film to grasp at first sight and will require multiple viewings undoubtedly, but it should obtain cult status over time. Coma's final ten minutes are already in my all-time pantheon of best finales ever, echoing the finale of Terrence Malick's Tree of Life ten years later with melancholy and despair.

International Cinephile Society, Cédric Succiavalli, 13.02.2022

Bonello calls this film a „little gesture,“ and in many ways it feels like an intimate story. But its wider resonance makes it a topical and quietly thought-provoking watch.

Deadline, Anna Smith, 12.02.2022

It is an invisible, poetic, philosophico-chaotic map that Bertrand Bonello draws in Coma, an immersive experience of recentring of the self between life and death, a fragmentary essay about change, an indirect portrait of a young generation suffering, a cryptic dispatch of coded messages preparing for dawn at the heart of the cannibalistic night of the world (...) Those baffled by Coma, will no doubt get another chance in the future to rewatch what will inevitably become a cult film.

Cineuropa, 12.02.2022 Fabien Lemercier

To this growing (and hopefully soon fading) genre, Bonello offers „Coma“, a hybrid film that differs from the pack in a few notable ways, not least of which by way of tone.

Indie Wire, Ben Croll, 14.02.2022

Sonne

Cinematographer Enzo Brandner brings an appropriate feel of elastic tension to the visuals, imbuing observational shots with a sense of hesitant expectation that makes TikTok feel even more explosive.

The Film Verdict, Jay Weissberg, 12.02.2022

An energetic coming-of-age tale focusing on a teenage girl testing the limits of her Muslim identity.

Cineuropa, David Katz, 16.02.2022

[...] after Sonne - produced by Ulrich Seidl - makes its debut in Berlin's Encounters strand, it will likely draw attention from other events particularly those involved in youth programming. [...] Unlike many films of this ilk, Sonne deals less with faith and rebellion but the broader, more universal issue regarding the increasing dominance of social media in shaping the lives and identities of young people. Yesmin and her contemporaries are interesting, independent women but live their lives on their phones, using filters and careful editing to present carefully curated – and, by default, sexually attractive – versions of themselves.

Screen Daily, Nikki Baughan, 16.02.2022

Die anscheinend wahllos gestreuten Posts der Figuren erzählen dabei auf eine spannende Weise das meist Ungesagte, das, was eigentlich gesagt werden müsste. Es ist ein Film über toxische Freundschaften und den Mangel an Empathie. Umso erstaunlicher kommt das Ende des Films einher. Es wird keine Lösung präsentiert und gerade das leuchtet ein.

Unauf.de, Nils Katzur, 13.02.2022

Father's Day

The toxic presence of unreliable men provides the connection tissue in Father's Day. Kivu Ruhorahoza's soulful, micro-budget feature weaves together every day tales reflecting the bounds between parents and children. The stories all serve to reflect a Rwanda traumatised by the legacy of the 1994 genocide and the fault lines it exposed in the traditional patriarchal order. The measured sensitively composed film should attract significant festival interest following a Berlinale world premiere.

Screen Daily, Allan Hunter, 12.02.2022

Small, Slow But Steady

It's as if Ozon rather than Clint Eastwood has made Million Dollar Baby.

Screen Daily, Jonathan Romney, 14.02.2022

(...) the movie's countless echoes, dotted throughout the film with great finesse, also offer up some broader yet incredibly in-depth and cryptic interpretations on the subject of human beings, the new world and the old.

Cineuropa, Fabien Lemercier, 14.02.2022

The City And The City

A deliberately disorienting affair which shifts freely between fiction and documentary elements, colour and monochrome images, live action and stills across multiple time-lines and several languages (some sentences start in one tongue, finish in another), it's an absorbing and appropriately disturbing indictment of man's inhumanity to man.

[...] we're in artistically confident hands [...]

ScreenDaily, Neil Young, 15.02.2022

A Little Love Package

Every shot is beautifully composed, and the light is always perfect: it is a joy to witness a master [Rui Poças] at work.

Cineuropa, Vladan Petkovic, 15.02.2022

An experimental, hybrid film that in its disjointed way expresses nostalgia for nicotine, Kaffehaus culture and family bonds, set in present-day Vienna.

Little Magnet Films, Patricia Boero, 14.02.2022

American Journal

While the early minutes are a loose selection of footage and themes, such as houses, human crowds, traffic and the ocean, as the movie goes on there is a more coordinated matching of journaling and visuals. Fitting sound and music are artificially added. Together with the title cards, the film evokes the impression of a silent film or the 8mm era long gone, while arranged and edited within the needs of a modern sensibility. Film is subjective, de Pallières shows us, everything a diegetic illusion. [...] “This film is mine and not mine”, he explains. The gaze may not be his, but the arrangement and omissions are.

Cineuropa, Susanne Gottlieb, 17.02.2022

Unrest

Just as anarchists are proudly anti-authoritarian, so does „Unrest“ rebel beautifully against the tyranny of things having to happen in a movie. (...) And “Unrest” exits as it entered: expertly balanced, as though by precision pincers under a magnifier, between the heavy ideas on its mind and the mischievous lightness in its heart

Variety, Jessica Kiang, 16.02.2022

Mutzenbacher

In Mutzenbacher, one of the most curious Encounters at 72nd Berlin International Film Festival, renowned Austrian documentarian Ruth Beckermann digs out one of the more scandalous literary works from her native country (or indeed any country) from the last century and checks it off against contemporary moral(ism)s. Distinctly COVID era in look and execution, Mutzenbacher comes across as a happy accident for a filmmaker temporarily restrained from regular activities. Future film scholars may want to look into this era of „pandemic dogma“ creativity on day, showing imaginative methods to overcome the limitations.

Cineuropa, Jan Lumholdt, 14.02.2022

It’s a playful and revealing device, and the film, which won the prize for Best Picture in the Encounters section of the Berlin Film Festival, unpeels ever deeper and often darker male sexual secrets and admissions like a Russian doll. [...] Out of shot but audible, Beckermann’s crisp comments and questions are the cause of obvious discomfort in some of the men. After all, she is in a position of power. She has the men obediently chanting sexual slang; she sternly quotes passages to a squeamish grandfather. She is, one suspects, having a great deal of fun with the whole project.

Screen Daily, Wendy Ide, 18.02.2022

Panorama

Nelly & Nadine

In Nelly & Nadine, Gertten achieves at least two significant feats – one almost by perverse chance, which he has managed to seize, and one by assembling this exceptional discovery, moving back and forth between today and various yesteryears, into a work of truth that surely surpasses fiction. Stepping back from the narrator’s chair, he hands over the scene to Sylvie herself, a likewise accidental but organic guide through this secret chronicle of a handsome couple, gloriously unveiled for the world to behold and, it is highly likely, to adore.

Cineuropa, Jan Lumholdt, 11.02.2022

Nobody’s Hero

Like most of his films, the technical elements, including gritty, naturalistic cinematography by H  l  ne Louvart (The Lost Daughter) and low-key music by Xavier Boussiron (who worked on Guiraudie’s The King of Escape), are strong, underscoring an urban setting that’s at once mundane and constantly tense. The original French title, which is also the title of a song by late pop singer France Gall, translates to: “Come, I’ll take you there.”

The Hollywood Reporter, Jordan Mintzer, 10.02.2022

Nel mio nome

Elliot Page’s attachment as executive producer will spur interest, but „Into My Name“ stands on its own as a sensitive, humanist portrait of four young F to M trans Italians coming into their own.

The Film Vedit, Jay Weissberg, 12.02.2022

Call me by my name and I’ll call you by yours. That’s the genuine Italian sentiment at the heart of “Nel Mio Nome” (“Into My Name”), an impressionistic documentary about four trans-masculine friends living in and around Bologna in Northern Italy. Italian filmmaker Nicol   Bassetti consulted closely with his trans son throughout the filmmaking process, and a subtle but omnipresent of tenderness blankets the intimate scenes. He films his young subjects from a safe yet revealing distance: enough to see clearly but never so close as to put them on display. It’s an urgent reminder of what trans people face every day in Italy – and everywhere – and the emotional toll it takes to simply exist.

Indie Wire, Jude Trocken, 17.02.2022

It’s an open-hearted, at times ironic but never morbid tale about the long and turbulent process of making peace with oneself, in all its extraordinary normality, which the director recounts with respect and humanity.

Cineuropa, Vittoria Scarpa, 12.02.2022

Convenience Store

Offering the promise of more to come, this talented filmmaker's bold debut would play well in European arthouse venues and should garner word of mouth through further festival play.

Screen Daily, Tara Judah, 16.02.2022

Working Class Heroes

(...) John Lennon's 1971 song 'Working Class Hero', whose lines „There is no room at the top they are telling you still, but first you must learn how to smile while you kill“ might serve as this strange and strangely likeable drama's tagline.

Screen Daily, Lee Marshall, 16.02.2022

Working Class Heroes ist ein sehr aktueller Film, er klingt wie ein Schlachtruf für unmittelbar bevorstehende Aufstände. Er würde den Publikumspreis verdienen [...]

WSWS, Verena Ness, 18.02.2022

Dreaming Walls

“Gestalt” is such a generally good word and it perfectly embodies what Amélie van Elmbt & Maya Duverdier capture in Dreaming Walls. The 80-minute film isn't an overview of the Chelsea and its history of iconic and notorious residents, ranging from Dylan Thomas and Allen Ginsberg to Madonna, Janis Joplin, Bob Dylan and Jimi Hendrix. Instead, the directors deliver the gestalt of the Chelsea, the overall sensation conveyed by the building, its past and its scaffolded present. It's a ghost story haunted by fame and celebrity, but ultimately much more grounded and universal than that.

The Hollywood Reporter, Daniel Feinberg, 12.02.2022

We, Students!

It opens with the director himself facing the camera in a close-up shot and singing a cappella a song about the impossibility of changing old structures and the disenfranchisement of the youth. Such songs are the only music score to the film, and they work surprisingly well.

Cineuropa, Vladan Petkovic, 12.02.2022

Until tomorrow

(...) „Until Tomorrow“ vibrates with sympathy for its young protagonist but has a lot to say about the way younger generations in Iran right now are picking away, thread by thread, at the country's suffocating web of legal and social censure. „Until Tomorrow“ clearly shows how in societies where surveillance and suspicion reign, every call for help carries a risk.

Screen Daily, Lee Marshall, 14.02.2022

Taurus

Sutton is good at atmosphere, and Baker's mostly out-of-it character Cole woozes around Los Angeles accompanied by tasty musical cut that interlaces his own contributions with tracks by, among others, obscure 1960s doo-wop band The Untouchables and UK indie poppers Fat White Family.

Screen Daily, Lee Marshall, 13.02.2022

Forum

Afterwater

In Afterwater, dem schönsten Forum-Film, tauchen junge nackte Menschen im Stechlinsee unter, streicheln Farn und Moos und lassen zeitvergessen Pandemie einfach Pandemie sein. Und der See ruht mit ihnen. Traumhaft!

Berliner Morgenpost, Eberhard von Elterlein, 10.02.2022

La edad media

La edad media ist die Chronik einer Quarantäne, eine wunderbare und leichtfüßig tanzende Tragikomödie über die Absurdität der menschlichen Existenz in einer globalen Pandemie.

Zeit, Lea Bayer, 13.02.2022

L'état et moi

Max Linz' spielfreudiger Spielfilm aktualisiert Klassenfragen, politisiert Kunst und stellt das deutsche Strafrecht infrage. Verhört wird List im heutigen Berlin übrigens von seiner Doppelgängerin, der Richterin Praetorius-Camusot, die Sophie Rois mit eigenwilliger Grandezza spielt.

Zeit, Anke Leweke, 13.02.2022

Une fleur à la bouche

Éric Baudelaire adapts Pirandello in a very singular fashion in a strange and intelligent film that doesn't look like any other and dominated by the captivating Oxmo Puccino.

Cineuropa, Fabian Lemercier, 12.02.2022

Curatively independent and part of the Arsenal, the Forum section boast experimental and risk-taking fare. One of this year's standouts is Éric Baudelaire's Une Fleur à la Bouche. Very much a film of two mesmeric halves (...), a beautifully experimental and gently compelling film that should be top of your bookings list.

Exberliner, David Mouriquand, 07.02.2022

Für die Vielen - Die Arbeiterkammer Wien

Redlich und klug, nichts drängt sich auf, die Hommage an diese Institution der Solidarität bleibt freundlich und aufmerksam. Man sieht Frauen und Männer bei der Arbeit an der Arbeit. Man sieht Arbeit an der Gesellschaft. Das ist alles festhaltenswert.

cargo, Ekkehard Knörer, 12.02.2022

Wulff allows his audience to feel with these people. Their desperation, their anger is written on their faces, and the camera never flinches. Yet Wulff never exploits these moments. (...) *For the Many* is an emotional glimpse into the reality of exploitative, unregulated, neo-liberal work standards – and the danger of taking these conditions for granted.

Cineuropa, Susanne Gottlieb, 13.02.2022

Happer's Comet

Another tantalizingly cryptic gem from the Forum section this year is a 62-minute-long reverie that dispenses with any kind of dialogue. Filmed during the pandemic, this beautiful mosaic explores isolation and the distances that paralyse lives in a gentle and enticingly obtuse way. (...) Happer's Comet is a shared dream you'll want to head to the cinema and share with others.

Exberliner, David Mouriquand, 07.02.2022

Die Errettung der physischen Realität der Nacht. Profanes als Fragment erscheint plötzlich als mystisches Faszinosum. Keine Dialoge, kein Geschwätz, nur ein umwerfendes Zusammenspiel aus Bild und Klang in diesen stimmungsvollen Szenen der nächtlichen Vorstadt. Ein Glanzstück der Forum-Sektion!

artechock, Janick Nolting, 12.02.2022

Face à cette forte présence française, c'est à un jeune cinéaste américain de 31 ans, Tyler Taormina, découvert récemment avec "Ham on Rye", que revient d'avoir ouvert l'espace mental le plus étonnant de cette Berlinale. "Happers Comet", en section Forum, trace une cartographie à pas feutrés de ce qu'on appelle le creux de la nuit. Dans un quartier anonyme de l'Amérique pavillonnaire, ce moment est d'abord concert de sonorités familières - train qui passe, piscine qui clapote, feuillages qui frissonnent - puis alliance secrète d'objets inanimés, enfin fugue de silhouettes esseulées.

Le Monde, Mathieu Macheret, 16.02.2022

Nuclear Family

Stück für Stück fügt Wilkerson eine Gegengeschichte zu den Groß Erzählungen der US-Geschichte zusammen, formt eine Erzählung als bewusste Herausforderung. Wilkerson bringt scheinbar triviale Bilder, Landschaften, die oft wie unberührt scheinen und doch von Geschichte und nicht selten Blut durchtränkt sind, zum Sprechen, gibt ihnen seine Erzählung mit gegen die Assoziationen, die sie wachrufen.

taz, Fabian Tietke, 10.02.2022

Terra que marca

In its observation of almost imperceptible movements (...) the film's approach to time feels perfectly fitting. Rather than looking to portray the Portuguese countryside as some sort of idyll or new, modern-day Eden, the director tries to reconnect us with an ancestral pace which was once our own, and to lull us into a hypnotic state through meticulous and uncompromising observation.

Cineuropa, Giorgia del Don, 14.02.2022

The United States of America

Nicht zuletzt war James Benning immer schon auch ein Spieler und Humorist. In diesem Film beglückt er seine Fans mit vielen augenzwinkernden Referenzen und Anspielungen auf frühere Arbeiten. (...) Bitte bleiben Sie aufmerksam bis zum Abspann! Es könnte sein, dass Sie The United States of America danach gleich ein zweites Mal sehen wollen.

Tagesspiegel, Silvia Hallensleben, 12.02.2022

Rewind and Play

[...] Alain Gomis, who previously graced the main competition in 2017 with Félicité, unearths never seen stock material to disclose the inner workings of a TV programme from an entirely new angle.

Cineuropa, Susanne Gottlieb, 17.02.2022

Super Natural

Ein poetischer Essay, der auf spielerisch-leichte Weise die Grenzen zwischen den Arten auflöst (...) jedoch bleibt Jácomes Erkundung immer in der Balance zwischen einer heiteren Gelassenheit und neuen Naivität, die sich nicht bevormundend über ihre Gegenstände erhebt. Speziesismus-Kritik ohne aufdringliche Zeigefinger-Attitüde.

artechock, Wolfgang Lasinger, 13.02.2022

Die ‚Fiktionsbescheinigung‘ ist dieses Jahr zurückgewandter, gerade deswegen bleibt sie eine wertvolle Ergänzung des Forum-Programms.

taz, Fabian Tietke, 11.02.2022

In der Wüste ist eine Perle. Ein Film, der nicht leicht kategorisierbar ist, weil er einen immer wieder überrascht.

Zeit, Matthias Dell, 12.02.2022

Forum Expanded

Closer to the Ground

Auch in diesem Jahr sucht die Berlinale mit dem Forum Expanded den Kontakt zur bildenden Kunst. Unter dem Motto "Closer to The Ground" überzeugt die 17. Ausgabe vor allem mit Filmkompilationen.

Monopol, Brigitte Werneburg, 11.02.2022

White Sands Crystal Foxes

Im Falle von White Sands Crystal Foxes ist ein Besuch eines Kinos unerlässlich oder eben eines Events wie es im Rahmen der Berlinale 2022, wo Rosenfelds Films Weltpremiere feiert, geplant ist. Dort wird der Kurzfilm im Zeiss-Großplanetarium gezeigt, was wahrlich der beste Ort ist, handelt es sich doch um eine 360°-Erfahrung, deren Form eben jene Konzepte des Entstehens und Auslöschens widerspiegelt.

Film-Rezension, Rouven Linnarz, 14.02.2022

Über allem liegt die Ästhetik und das Konzept einer Installation, des Einzigartigen und potenziell Nicht-Wiederholbaren, wie auch den Erlebnissen, welche die Person teilt, der man in White Sands Crystal Foxes begegnet.

Film-Rezension, Rouven Linnarz, 14.02.2022

All Of Your Stars Are But Dust On My Shoes

Für wen das Licht freundlich leuchtet und für wen nicht, davon handelt nicht nur die faszinierende Kompilation aus Found-Footage-Bildern und selbstgedrehten Smartphone-Videos; davon handelt auch der Protestsong, dem Haig Aivazian den Titel seiner Filminstallation entlehnt hat.

Monopol, Brigitte Werneburg, 11.02.2022

The Wind in Your Body Is Just Visiting, Your Breath Will Soon Be Thunder

Atmen versteht sie als Synonym für das kollektive Aufbegehren gegen Polizeibrutalität, gegen Rassismus und gegen den Zusammenbruch der Versorgungssysteme, allen voran des Gesundheitssystems. In beeindruckend sparsamen Bildsequenzen zeigt die Künstlerin auf zwei sich gegenüberstehenden Leinwänden, wie in Indien an Corona erkrankte Menschen an Beatmungsmöglichkeiten leiden, die Toten (finden) keine Gräber auf den islamischen Friedhöfen finden oder es an Holz für die hinduistische Feuerbestattung mangelt.

Monopol, Brigitte Werneburg, 11.02.2022

Onder het witte masker: de film die Haesaerts had kunnen maken

Man hört ihre Wut. Während die Kamera ästhetisch beleuchtete Köpfe und Körper aus Holz umkreist, spricht eine Stimme aus dem Off über Kolonialismus.

Weltkunst, Christiane Meixner, 16.2.2022

Generation

Oink

The animation here is wonderful, with all of the creatures enjoying the wind ruffling their fur like it's a Beyoncé video. There is an ET bike reference, too, or maybe a nod to "pigs in blankets" - either way, it's adorable. But while the colours are bright and merry, Halberstad is not afraid to bring some scares into this seemingly safe universe. And a meat grinder, which is never good news. That this is premiering in Germany, the land of bratwurst, currywurst and thousands of other wursts, is frankly hilarious.

Cineuropa, Marta Bałaga, 12.02.2022

Two years in the making, Oink – much like Dahl's stories – is awash in color, with outlandish characters sporting quirky outfits and offbeat hairdos (the sausage-loving grandpa has a particular impressive mustache), and exists in an utterly charming small town world inspired by the Holland Halberstad grew up in.

The Hollywood Reporter, Alex Ritman, 09.02.2022

Kind hearts

(...) it is the story of the breakup of a young Belgian couple, part of it taking place during the first coronavirus wave. After all, Billie and Lucas have their whole lives ahead of them, as the closing sequence rationally suggests. It's a sincere, no frills piece which has no pretentious goals and does it's job fairly.

Cineuropa, Davide Abbatescianni, 15.02.2022

Moja Vesna

Some filmmakers have the drive to tell poignant stories that deal with the most difficult topics, and the talent to match. Slovenian director Sara Kern is one of them. Maddison Haywood's set design puts the viewer firmly in the family's shoes, with the drab, poorly lit interiors of the house and the barren, grey asphalt outside. Kern's decision to tell the story from Moja's point of view, supported by the camerawork in which her perception is always in focus, functions really well. Perhaps with another child actor, it wouldn't have worked, but Kovacici is simply incredible - she has talent and a sort of subdued charisms that the camera loves.

Cineuropa, Vladan Petkovic, 15.02.2022

Stay Awake

It's an earnest look at the collateral damage surrounding addiction, and the movie is at its strongest when it homes in on the experiences of Ethan and Derek.

Indie Wire, Natalia Winkelmann, 17.02.2022

Perspektive Deutsches Kino

Allgemein

Aber sonst dreht sich in der „Perspektive“ deutlich der Wind. Endlich erzählt der Nachwuchs ganz selbstverständlich Frauengeschichten. Nicht programmatisch wie in der Biopic-Welle, weder aufgesetzt noch idealisierend, sondern völlig selbstverständlich.

Tagesspiegel, Gunda Bartels, 13.02.2022

Wir könnten genauso gut tot sein

„This remarkable graduation project from Natalia Sinelnikova opens the Berlinale's German cinema strand. (...) It's a strikingly original, elegantly shot and designed and admirably controlled dystopian satire about the world's current retreat from rational discourse towards paranoia-fuelled tribalism.“

Screen Daily, Lee Marshall, 11.02.2022

Natalia Sinelnikova ist mit ihrem Langfilmdebüt ein kompakter, effizienter Psychothriller über destruktive Gemeinschaftsdynamiken unter dem Druck klaustrophobischer Extremsituationen gelungen.

Critic.de, Martin Gobbin, 17.02.2022

Echo

Regisseurin Mareike Wegener aber macht daraus - nicht zuletzt mit der Hilfe von Kamerafrau Sabine Panossian - eine eigensinnige, anregende und mitunter sehr lustige Meditation über das Echo deutscher Geschichte.

Filmstarts.de, Tobias Mayer, 19.02.2022

Ladies Only

Rebana Liz John's Ladies Only is a wonderful, stylish, also feminist, b/w documentary (79 mins) that asks women in the ladies' compartment of Mumbai's local trains what makes them angry (men, men and men!).

Mid-Day.com, Meenaksih Shedde, 13.02.2022

Obwohl an einigen Stellen zu lang und repetitiv, zu sehr im poetischen Leerraum verharrend, überzeugt Johns Arbeit nicht nur wegen der eindringlichen Schwarz-Weiß-Aufnahmen, die die bunte, indische Kleidungswelt links liegen lassen und auf die Worte und die eindringlichen Gesichter fokussieren. Sondern vor allem auch, weil dies ein markanter Gegenentwurf zu den all den Stereotypen ist, die gemeinhin über Indien und seine Frauen im Umlauf sind.

Artechok.de, Redaktion, 21.02.2022

„Ladies Only“ ist eine mitreißende und - siehe „Gone Girl“ - durchaus verblüffende Doku über den feministischen Kampf in Indien, aber sie ist nicht naiv: Die Trennlinie zwischen Fortschritt und Patriarchat verläuft hier eben nicht in jedem Fall zwischen den Geschlechtern.

Filmstarts.de, Tobias Mayer, 19.02.2022

Sorry Genosse

In SORRY GENOSSE bringt Vera Maria Brückner in kreativ-verspielter Form die tragikomische Geschichte einer waghalsigen Flucht auf die Leinwand.

Berliner-Filmfestivals.de, Stefanie Borowsky, 15.02.2022

Vera Brückners Langdoku-Debüt SORRY GENOSSE bricht mit genretypischen Konventionen und zeigt die unglaubliche Geschichte zweier Liebender, deren Charme man sich nicht entziehen kann. Chapeau!

Vilmfrueckt.de, Der Buchmann, 15.02.2022

Gewalten

Visuell überrascht Regisseur Constantin Hatz mit großartigen Bildern, die seine todtraurige Geschichte erträglich und zum Preiskandidaten werden lassen."

Ray-magazin.at, Dieter Oßwald, 02/2022

Schweigend steht der Wald

Hier mischen sich alpträumhafte Bilder mit einer schaurigen Grundstimmung, die man in anderen Genre-Geschwistern aus Deutschland viel zu häufig vermisst und eher an einen Horrorfilm als einen Thriller erinnert. Dabei sind nicht nur die Aufmachung und die Atmosphäre beeindruckend. Auch der Cast weiß zu begeistern.

Tvspielfilm.de, Martin Arnold, 17.02.2022

"Die größte Stärke von Volms Film liegt in der Atmosphäre verborgen. Gespenstisch inszeniert sie den Wald, wenn das Laub knackt und sich Anja in einem Labyrinth aus Bäumen verirrt. Der feuchte Boden, die hängenden Äste und dichten Tannennadeln strahlen jedoch ebenso etwas Beruhigendes aus." [...] Volms Film steckt voller präziser wie erschreckender Beobachtungen.

Movieplot.de, Matthias Hopp, 20.02.2022

Berlinale Series

Allgemein

Einmal mehr wurde ein Kulturkampf zwischen Leinwand und Bildschirm postuliert, als wäre das Kino im Sterben begriffen und müsste vor dem Todesstoß der Streamingdienste bewahrt werden. Dabei gibt es im Berlinale-Programm selbst längst eine eigene Serektion, die außergewöhnliche Produktionen zeigt, und das nicht erst seit dem Pandemie-Boom. In diesem Jahr ging sie allerdings, wie andere Nebenreihen auch, im Überangebot und zugleich sehr engen Zeitplan etwas unter. An der Auswahl von Sektionsleiterin Julia Fidel und ihrem Team lag es nicht. Die sieben Produktionen waren in den jeweils gezeigten ersten Episoden so inszenatorisch innovativ wie thematisch divers.

Der Freitag, Thomas Abeltshauer, 18.02. 2022

Series are taking more space at film festivals. It's a space of innovation and experimentation that allows for exciting plots and fresh perspectives. This years Berlinale Series was dominated by self-confident female characters from police officers to midwives and suspected serial killers.

Deutsche Welle, Andrea Horakh, 19.02.2022

*Mit einer 2015 eigens eingeführten Sektion zeigte sich die Berlinale als erstes großes Filmfestival offen für das Format Serie. Berlinale Series bietet Macher*innen nicht nur die Möglichkeit, mit ihrer Interpretation des seriellen Erzählens zu unterhalten, sondern Themen gesellschaftlicher Relevanz Raum zu geben.*

taz, Sophia Zessnik, 15.02.2022

The Berlinale was famously the first A-list festival to embrace changing viewer habits and to officially incorporate television drama into its lineup – and this head-start is reflected in the growing stature of Berlinale Series.

Variety, Tim Dams. 13.02.2022

Mehr Frauen, mehr Alltag, mehr Europa

BR kulturWelt, Vanessa Schneider, 16.02.2022

Given a lack of big star vehicles, films at the Berlin Festival this year were almost all auteur movies, often made and sold by smallish companies. The contrast with Berlin's TV section could hardly be greater. Buzz titles at Berlinale Series featured auteurs, but with backers whose annual profit is calculated in billions

Variety, Manori Ravindran, Elsa Keslassy, 16.02.2022

The Shift

[...] a masterclass of visual storytelling, perhaps Scherfig's strongest suit as director, followed closely by her instincts in casting [...]

Deadline, Damon Wise, 13.02.2022

Gråbøl is a superb choice to lead this ensemble piece [...] The Shift [is] so much more than the medical soap opera it quite easily could have been. Whether this will continue is difficult to gather from just two episodes of an eight-part series, but, given her track record, it's hard to imagine Scherfig trying to take ER's crown. Its commercial prospects are not as assured as Gråbøl's previous work, notably the Scandi-noir The Killing, in which her character's jumper literally became a meme. But for those with a keen eye on Scherfig's career, it's the work of a director taking stock and going back to life's basics, in every sense of the word.

Deadline, Damon Wise, 13.02.2022

Black Sands

The series, produced by Baldvin Z's own Glassriver, brings a warmth to Nordic Noir not often seen, with scenes of Anita reconnecting and rekindling her hometown connections after expulsion from Reykjavik. Still, the coin flips and the bodies begin to pile up. At times rich and convivial, and other times moody and bleak, "Black Sands" brings the mystery of a family secret alive with addictive pace as Anita and her partner leave no dark stone unturned in search of the truth.

Variety, JD Linville, 13.02.2022

Podezření

Darüber hinaus hat das diesjährige Programm im Kiez kino nicht ohne Grund die Klicks im Ticket-Shop angezogen, denn der Wedding hat in diesem Jahr mit der Filmauswahl ein besonderes Geschenk erhalten. Zu sehen waren eine Mini-Serie aus Tschechien und ein Film aus dem offiziellen Wettbewerb, der neue von Regisseur Andreas Dresen. Zu beiden Filmen könnte man rückblickend sagen: Wer da nicht geklickt hat, ist selber schuld!

Weddingweiser, Dominique Hensel, 15.02.2022

Le temps des framboises

Il est toujours périlleux d'évaluer la qualité d'une série comportant 10 épisodes sans l'avoir vue dans son intégralité, mais si tout est à la hauteur de ce que nous avons pu découvrir dans les 88 premières minutes présentées à la Berlinale, Le temps des framboises devrait être l'une des séries incontournables de la prochaine saison télévisuelle.

La Presse, Marc-André Lussier, 17.02.2022