

DARLING
BERLIN

Otiti
ENGELHARDT

Selin
KAVAK



Tamara
SEMZOV

Thomas
SCHIMANSKI

Ein Film von
JURI PADEL



JUNK SPACE BERLIN

Willkommen in der marginalen Abweichung der Wirklichkeit

mit OTITI ENGELHARDT | CAROLIN HAUPT | SELIN KAVAK | THOMAS SCHIMANSKI | TAMARA SEMZOV | MARTA SROKA | HANO THIRAVONG | KORI TOBBONDI | TOMMI TOKYO | Regie JURI PADEL | Story VERA SCHINDLER | Drehbuch JURI PADEL mit VERA SCHINDLER
Kamera FLORIAN BAUMGARTEN und MORITZ VON DUNDEEN | Montage FLORIAN KLEIN (BF 5) | Musik YODI OUYA und NICK KLEIN | Ton und Sounddesign ELIAS LENZEN | Szenen- und Kostüm ANJA RUMZ | Motion Graphics und Visual Art Director LUKAS HERTLEIN
Regieassistenz ALENA KOLBACH | Produktionsleitung JASNA WYKOSKI | Szenografie SCHIRIN MÖLLER | Produktion JURI PADEL mit BERLIN HAUPTSTADT KULTURFONDS
Co-Produzenten CLEMENS REHBEIN | INGRID und DETLEF KLEIN | INGE KAMPELMÜLLER-STILLER und ROLAND STILLER | THORSTEN WIEREMANN

UCM.ONE

junkspaceberlin.de

@junk_space_berlin

AMAZE.

gefördert von
HAUPTSTADT
KULTUR
FONDS

DARLING
BERLIN

UCM.ONE

Contact:
UCM.ONE GmbH - Martin Singer
Filmverleih - Sales/Disposition
Communication and Information
Tel: +49 221 204 721 45
Fax: +49 3212 345 62 38

Email: dispo@ucm.one
Email: martin.singer@ucm.one

An inexplicable rift runs through the dystopian Berlin of tomorrow, into which four outsiders venture on a mission to find their missing friend, the AI Billie. But where does Billie's trail lead them? And is it all real?

Juri Padel's dystopian film drama between psycho-thriller, mystery and science fiction explores social division, marginalisation and abuse, traces the current dangers and opportunities of digitalisation and artificial intelligence, and deals with identity politics and new social concepts.

Cinema release: 21.09.2023

Content:

Between Berlin's past and a dystopian future, Juri Padel's pulsating trip finds cinematic access to the fourth dimension. An inexplicable rift runs through Berlin that seems to split the city in two. When the artificial intelligence "Billie" disappears between these worlds, her friend Marion, with the help of the former activist and hacker Blue, tries to follow her digital trail, which gets lost somewhere in the crack. But the closer they get to Billie, the deeper they penetrate into the marginal deviation of reality. The crack not only fragments the film's narrative, but also takes us viewers into a world where the boundaries between reality and virtual manipulation have been lost in the digital background noise. Junk Space Berlin, in parts AI-based, is "mindfuck at it's best". Suggestive and full of subversive energy. Trainspotting meets Shakespeare in a Berlin whose division only exists in people's minds and is therefore all the more present.

**Directors Note
by director and writer JURI PADEL**

JUNK SPACE BERLIN was created at a time when the Covid 19 pandemic brought a rift into our usual lives, into society, worldwide. Originally, it was to be developed as a multimedia theatre piece. With a team coming from a wide range of art forms, we developed an idiosyncratic style and produced a film that is partly AI-generated, combining the power and abstraction of theatre material with the possibilities of the screen.

As in other works, my artistic focus was on immersive forms and a utopian to sometimes dystopian, often artificial aesthetic. In terms of content, too, my gaze often goes into the future, based on current social discourses. I deal a lot with technologies such as digital surveillance and artificial intelligence, with topics such as racism, social division and new concepts of society.

On the one hand, the film Junk Space Berlin is a child of its time, but on the other hand I think it is a radically free and courageous work that has already completed its own turnaround and creates a first "subversive" place where the "new" people experience their future wonderland.

Let me just put it this way: in JUNK SPACE BERLIN "stranger things" happen, it's a modern Shakespearean drama that unfolds in a frightening "Inland Empire dystopia" where four outsiders "Enter The Void" to eventually party in a utopian nightclub.

Film data

Title:	Junk Space Berlin
Directed by:	Juri Padel
Script:	Vera Schindler, Juri Padel
Producers:	Juri Padel
Performers:	Tamara Semzov (Blue), Thomas Schimanski (Bird), Otiti Engelhardt (Marion), Selin Kavak (Akira), Carolin Haupt, Komi Togbonou, Marta Sroka, Mano Thiravong and Tommi Tokyo (Billie)
Genres	Psycho Thriller, Mystery, Sci-Fi
Country of production:	Germany
Production year:	2022
Term:	105 minutes
Image format:	DCI 2K F-178
Resolution:	1920x1080
Sound:	Surround 5.1

Voices on the film

Further proof that German cinema is not as down in the dumps as one so often hears.

(...) an extremely successful piece of cinema that makes you look forward to (hopefully) upcoming projects by the director and the whole team. A wonderfully playful, fundamentally likeable film that should not be missed if you can get involved with wacky creative wonders in film form.

Johannes Witt, Kino-Zeit.de

(<https://www.kino-zeit.de/film-kritiken-trailer-streaming/junk-space-berlin-2022>)

*

David Cronenberg goes clubbing in this low-fi sci-fi from German director Juri Padel.

When an interdimensional rift splits Berlin in two and her friend Billie disappears in the in-between, Marion and hacktivist Blue try to rescue her, only to find the closer they get, the less hold they have on reality.

The Hollywood Reporter

(<https://www.hollywoodreporter.com/movies/movie-news/oldenburg-2022-film-tips-world-premieres-1235219326/>)

*

Juri Padel's low-budget cyberpunk thriller elevates its scrambled plot and fuzzy intentions with dazzling digital visuals. (...) it is also rich in ideas, stylistically adventurous and ablaze with cutting-edge visual glitch-art effects. A mess, but an admirably ambitious, sense-blitzing mess. (...) In classic Brechtian style, Padel's characters frequently break the fourth wall to monologue directly to camera, further underscoring the film's original conception as a stage play. (...) A very Godardian essay-film touch.

Steven Dalton, The Film Verdict

(<https://thefilmverdict.com/junk-space-berlin/>)

Biography: Juri Padel (director and writer)



Juri Padel, grew up in Münster, Westphalia, lived in Venezuela for a while and wanted to become something like an "art director" when he was 17, without knowing exactly what that actually was. Back in Germany, he first studied acting. He then completed his MA in media studies at the University of Cologne.

As an actor, he has appeared at the Düsseldorfer Schauspielhaus, Schauspiel Köln and Schaubühne Berlin, among others. In films and series such as "Gladbeck" or "The Queen's Gambit". This was followed by his own productions as a director: the 3-hour multimedia performance of his text "Don Diggi Versuch über Don Juan zu Beginn des 3. Jahrtausends" and the immersive installation "Haus Nummer Null", together with Mona el Gamal (invitation to the Stückemarkt of the Berlin Theatertreffen 2014).

In 2015, Juri moved to Berlin, where he first worked as an assistant director with Thomas Ostermeier, Simon Mc Burney and Nicolas Stemann at the Schaubühne Berlin.

In 2019, his interactive production "KITTY HAWK" followed at Theaterdiscounter Berlin, inspired by Jørgen Leth's famous short film "The Perfect Human". His first feature film JUNK SPACE BERLIN premiered at the 29th Filmfest Oldenburg and will be released in German cinemas in 2023 via UCM.ONE/ Darling Berlin.

Biography: Tamara Semzov (Role Blue)



Tamara Semzov was born in 1992 in Kharkiv, Ukraine. She studied acting at the Kunstuniversität Graz and graduated in 2015 with her solo piece MALENKAYA STRANA - KLEINES LAND. In 2014 she received the ensemble prize at the 25th Theatertreffen der deutschsprachigen Schauspielstudenten in Munich. During her studies she made a guest appearance at the Schauspielhaus Graz and was a permanent ensemble member there from 2015 to 2019. Since the 2019/20 season she has been freelancing and lives in Berlin and Vienna. She continues to be engaged as a guest at Schauspielhaus Wien, Kosmos Theater and Schauspiel Graz. In addition to her first small film and television productions, JUNK SPACE BERLIN is her first leading role.

Biography Otiti Engelhardt (Role: Marion)



Otiti Engelhardt was born in Munich in 1995. She studied acting at the Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart from 2016-2020. In the 2018/19 season, she already appeared at the Wilhelma Theatre in the production *Das Leben auf der Praça Roosevelt* and received the scholarship of the German National Academic Foundation in 2018. Further guest performances followed at the Nationaltheater Mannheim, the Hessisches Staatstheater Wiesbaden and the Theaterhaus Stuttgart. She has been a permanent ensemble member at Theater Osnabrück since the 2021/22 season. In addition to her first film and television appearances, she has, among other things, dubbed Sybille Berg's novel "GRM - Brainfuck" for Kiwi Verlag. Otiti plays the prepper Marion. Her first big role in front of the camera.

Biography Selin Kavak (Role: Akira)



Selin Kavak was born in 1986 in Ankara and grew up in Istanbul. In 2008, she graduated in dramaturgy from Istanbul University. Selin came to Germany in 2008, where she completed her acting studies at the Alanus University of Arts and Social Sciences in Bonn in 2013 (as a scholarship holder of the Rosa Luxemburg Foundation) and appeared on stage several times at the Bonn Theatre. Since graduating, she has been living in Berlin. So far she has appeared in leading roles at the Maxim Gorki Theatre, Ballhaus Naunynstraße, Berliner Compagnie, Fringe Ensemble Bonn and Boat People Projekt Göttingen, among others. She appears regularly in film and television. Most recently in Lars Becker's crime thriller "Wahrheit oder Lüge - Die Macht der Frauen" (2022). As well as in "Blutige Anfänger", in the German Tatort "Eye for an Eye" (director: Francis Meletzky) or the film "In The Shadows", which won the Special Jury Prize "Silver George" at the 42nd Moscow International Film Festival and the SIYAD Special Prize at the Antalya Film Festival in 2020. Selin has taken on one of the four main roles in JUNK SPACE BERLIN.

Biography Thomas Schimanski (Meczele), (Role: Bird)



Thomas Schimanski (Meczele), born in Oberhausen in 1980, studied acting at the Max Reinhardt Seminar in Vienna from 2004 to 2008. During his training he worked at the Schauspielhaus Düsseldorf and in various productions by his mentor Klaus Maria Brandauer, including the Threepenny Opera alongside Birgit Minichmayr and Campino at the Admiralspalast in Berlin. This was followed by an engagement at the Vienna Volkstheater from 2006-2010. In 2010 he received the Karl Skraup Prize in the category "Best Newcomer" for his portrayal of Peter in Dea Loher's *Das Letzte Feuer*. From 2010 to 2014 he was a permanent ensemble member at the Staatstheater Kassel, and from 2014 to 2018 at Schauspiel Essen, where he played roles such as Stelzfuß in *Der schwarze Reiter*, Georg Danton in *Dantons Tod*, Edward II and Anatol. Occasionally he can be seen in various TV series such as *Dengler*, *Marie Brand* or *Betty's Diagnosis*. Since 2018, Thomas has been living in Berlin as a freelance speaker and actor. In *JUNK SPACE BERLIN* he plays the main role BIRD.