

a film by
Christiane Schmidt & Didier Guillain

Pădurea e ca muntele, vezi?

the forest is like the mountains



WITH

ELENA LINGURAR, ARON LINGURAR, ARONELA COȘCODAR, ANAMARIA LINGURAR, LAVINIA COȘCODAR, ELENA LINGURAR-CIUPERCI, ARONAȘ LINGURAR, CAMELIA LINGURAR, SIMON, BENIAMIN & IOSIF BOROS, MARIN BOROS, IONUȚ, MARCELA & MELISA LINGURAR, FLORICA, SAMUEL & SAMIL BOROS, ADRIANA, MARIN, RARES & DAMIANA BOROS, GHEORGHE COȘCODAR, GHEORGHE MOISE, LĂCRĂMIORA LINGURAR, ION LINGURAR, ARPI BOROS, LORENZO BOROS

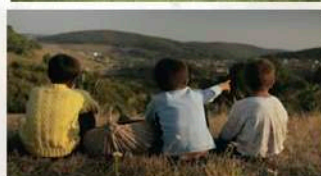
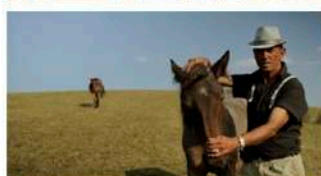
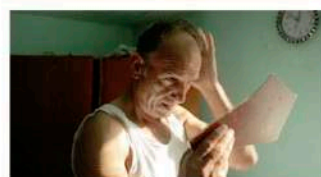
IMAGE CHRISTIANE SCHMIDT SOUND DIDIER GUILLAIN EDITING LENA HATEBUR PRE-MIX ENGINEER CHRISTOPH LIMBACH SOUND MIX GERHARD AUER COLOR GRADING CLAUDIA FUCHS VISUAL EFFECTS CHRISTOFFER KEMPEL
VIDEO RENDERING MARTIN FOERSTER CREDIT DESIGN MARIUS WAWER POSTER DESIGN LENA HATEBUR TRANSLATIONS ADINA IONESCU-MUCEL SUBTITLES LISA ONNERTZ, MEIKE JENS, LISA BOKENEYER
LINE PRODUCER FERDINAND FREISING ASSISTANT TO THE LINE PRODUCER ANNA KATHARINA ENGEL ACCOUNTING MARGIT WERB PROJECT ADVISOR KNUT KARGER PROJECT SUPERVISOR PROF. HEINER STADLER FESTIVAL OFFICE TINA JANKER

Pădurea e ca muntele, vezi?

the forest is like the mountains

Content

Info.....	S.2
Synopsis.....	S.3
Christiane Schmidt	S.4
Co- director and cinematography	
Didier Guillain.....	S.5
Co-director and sound	
Lena Hatebur.....	S.6
Editing	
Texts (by Christiane Schmidt & Didier Guillain)	
<i>coming together</i>	S.7
<i>waking up</i>	S.8
Press Comments.....	S.9
Team.....	S.10
Festivals & Awards.....	S.11
Jury Statements.....	S.12
Contact.....	S.13



Pădurea e ca muntele, vezi?

the forest is like the mountains

World premiere

64. International Filmfestival Berlin

Forum



Info

Duration.....101 min/ 24fps

97min/ 25fps

Format.....HD 1920x1080p

Screening formatDCP 16:9

Sound..... 5.1

Language.....romanian

Subtitles.....english, german, french

Production country.....Germany

Location of the film.....Romania

Production year.....2014



Pădurea e ca muntele, vezi?

the forest is like the mountains

Synopsis

On the main road you walk on sand.
From the hilltop you hear the whole village.
In the summertime you can cool down in the river.

Anamaria is looking for her love.
To Aronela her faith is important.
In the time of Ceaușescu Elena used to work in the tractor factory.
Aron is the local representative of the *Partida Romilor*.
He feels responsible for his family and the village.
Beniamin and Simon take us along into the forest.
The forest is like the mountains, do you see ?, says Iosif.

In the summer of 2004, Elena and Aron Lingurar asked us
if we wanted to become the Godparents of their daughter Anamaria.
Since then we have seen each other almost every year and
at some point we suggested making this movie portrait with them.

Christiane Schmidt (Berlin) & Didier Guillain (Brussels)

Short Synopsis

A Roma village is nestled in the magnificent hilly landscape of Romania.
The people there allow us a rare insight into their everyday joys and concerns.
With its beautiful images, this observational film presents us with an affectionate
and dignified gift.

www.dokfest-muenchen.de/filme_view_web.php?fid=6571&lang=en

Forum Catalogue

On a hill on the edge of a Romanian district capital there lies a village, although you'd never guess that it's so close to a town. The streets are unpaved, a horse and cart is used to get around and the fields are tilled with a scythe. The Roma here live in tune with nature and harvest whatever the land currently offer. One thing they always need is wood for heating. Yet surviving in the present day has become increasingly difficult. Apart from the annual potato harvest, there is scarcely any paid work for unskilled labourers any more, not even in the wider region. Future prospects are equally bleak according to village head Aron, for without money one has no voice in politics. Strong group ties, mutual respect and unwavering faith do at least provide some compensation. The steady hands of Christiane Schmidt and Didier Guillain succeed in capturing the lives of this oft-scorned and vilified people with extraordinary depth and complexity. It is as if one is on hand to experience the changing seasons with them, pulled into the flow of this family community.
(Claudius Lünstedt, Forum Catalogue)

<http://www.arsenal-berlin.de/en/distribution/news/single/article/5388/2808.html>



Christiane Schmidt

co-director and cinematography

Born in Lüneburg in 1978. Grew up in Uelzen, Germany. Resided in different community projects in Ireland and France. Studied Political Science and Science of Art with an emphasis in visual media at the Carl von Ossietzky- University, Oldenburg. Worked as a bicycle courier at *die Oldenboten*. Participation in different art and cultural projects in Brussels. Studied Documentary Film, majoring in Cinematography at the University of Television and Film Munich, graduated in 2013. She has co-directed two documentaries with Didier Guillaïn. Lives in Berlin.

Filmography (extract)

2014 Pădurea e ca muntele, vezi ? (Co-directing and Cinematography)
Documentary, Co-director: Didier Guillaïn, Full HD, 101 min, HFF munich

2013 Dynarmorphosen (Co-directing, Cinematography, Co-editing)
Co-director: Carsten Horn, Full HD 1080, 10min,
video installation for the exposition domestic utopias at NGBK, Berlin

2012 Zugperlen (Co-Cinematography)
short documentary; director: Gregor Eppinger & Eva Simon, Full HD 1080, 20min

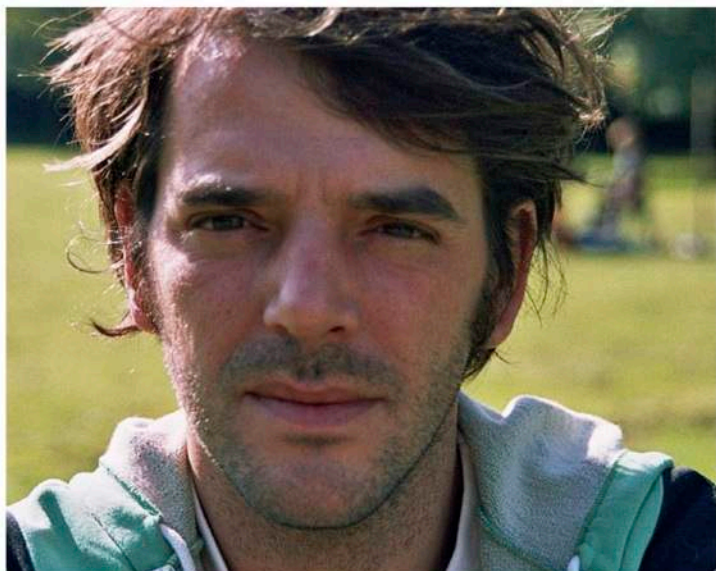
2010 berlin (Co-directing, Cinematography, Co-editing),
experimental film, Co-director: Noemi Schneider, 8mm/16mm, 30min, Berlin, HFF munich

2010 Eisblumen (Cinematography)
short- feature, director: Susan Gordanshekan, HDCam, 30min,
Co-productions: HFF München, Nominal Film, neuesuper, BR.
Berlinale 2011- Perspektive Deutsches Kino

2008 Comme tout autre humain (Co-directing, Cinematography, Co-editing),
documentary, Co-director: Didier Guillaïn, DV, 56min, Belgium, HFF munich
German human rights prize- student category, 2008

2005 Grenze (Co-director, Cinematography, Editing)
short- feature, Co-director: Constanze Schmidt, 16mm, 10min, munich, HFF munich

**Pădurea
e ca muntele,
vezi ?**
the forest is like the mountains



Didier Guillain

co-directing and sound

Born in Brussels, Belgium.
After working as a physicist, he studied cinema at Insas, Brussels.
He works primarily as a cameraman in documentaries and has co-directed two documentaries with Christiane Schmidt.
Member of *Les Renards*, a cinema collective. Lives in Brussels.

Filmography (extract)

2014 Pădurea e ca muntele, vezi ? (Co-Directing & Sound Recording)
documentary, prod. HFF München, HD, 101 min, Germany

2013 Quand je serai dictateur (Image)
documentary, director Yaël André, prod. Morituri - Cobra Films - Arte - RTBF, 8 & S8 mm, 90 min, Belgium

2011 Rockerill, le passage du feu (Cinematography)
documentary, director Yves Mora, prod. Halolalune - RTBF - WIP - Triangle7, HD, 56 min, Belgium

2010 Le testament amoureux de Nelle (Cinematography)
documentary, director A. Dartevelle, prod. Halolalune - Arte - RTBF, HD, 58 min, Belgium

2010 Aria Tammorra (Cinematography)
documentary, director A. Gagliardi, prod. CVB, HD, 48 min, Belgium

2008 Comme tout autre humain (Co-directing & Sound)
documentary, prod. HFF München, DV, 56 min, Belgium
German human rights prize- student category, 2008

**Pădurea
e ca muntele,
vezi ?**
the forest is like the mountains



Lena Hatebur Montage

Lena Hatebur was born in Haltern am See in 1983. After her Bachelor of Arts in Mittweida, she studied montage at the University for Film and Television „Konrad Wolf“ in Potsdam Babelsberg. She graduated in 2013 with honors. As a qualified editor she is working as film editor, video artist and musician in Berlin.

Filmographie (extract)

2014 Pădurea e ca muntele, vezi ? (Montage)

Documentary, Co-directing: C. Schmidt & D. Guillain, Full HD, 101 min, HFF Munich

2013 Original Spare Part

11' experimental, director: Yngve Holen
Modern Art, London

2013 Ocean

3' music video, Band: Kris Kelvin, director & montage

2013 Ditch Plains

29' experimental, director: Loretta Fahrenholz
Reena Spaulings Fine Art, New York

2012 Teardrop

15' fiction, director: Damian John Harper
Audience Award for Best Short Film - Brooklyn Film Festival
Gold Award of the Short Film Competition - Oregon Film Awards, USA

2011 WorldConnectionWeser

7' Experimental Sound-video

2010 The Multitude Is Feverish

18' fiction, director: Vika Kirchenbauer
Award of Poetic Expression - Brazilian Student Film Festival
Grand Prix - Early Melons Festival, Bratislava/Slowakia

2009 Von Mädchen und Pferden

15' documentary, director Regie: Ulrike Vahl
Deutscher Kamerapreis 2010, Förderpreis Filmstiftung NRW

2008 Reproduktion

9' documentary, director: Vika Kirchenbauer
Best Documentary - Dukafest Students Film Festival - Banja Luka, Bosnia

**Pădurea
e ca muntele,
vezi ?**
the forest is like the mountains

Pădurea e ca muntele, vezi?

the forest is like the mountains

coming together

Christiane Schmidt & Didier Guillian

*There is a path that leads uphill through the village.
And then back down towards the river, further into the forest.
The mountains are behind it.
It is impossible to walk along this path without being seen.
Everybody wants to know where you are heading.*

We took this road for the first time in 2004.
We had travelled to Romania with a van and a built-in b/w photo lab,
asking the people we met on our trip, if they wished to have a portrait taken of them.
So we could develop the pictures in our van and offer them straight away.

The different paths and various encounters led us to the Lingurar family house.
We will always remember Aron's welcoming speech,
the way he was mobilizing in his words the entire earth and his heart.
He was incredibly enthusiastic. He talked about politics, the EU, fundings.
As the representative of the Roma community, he wanted to make a difference.
He had plans for agricultural projects in the village, so the people could make a living
independently. But hands were tied without the approval of the local authorities.
The doors of the house opened many times during that evening.
People came over to see who was visiting.
That's how we got to know the family. Elena, Gică, Aronela, Adriana, Damiana,
Florica, Ionuț, Aronaș, Anamaria, the grandmother Bunică.
We looked at each other.

Elena and Aron offered us to become the godparents
of their youngest daughter, Anamaria.
This felt like an honor to us and an invitation to come back.

The film emerged out of this relationship grown over years
with the family and people from the village.
For us, this film is about people we love.
We wished to share a portrait of this world,
a family, a village, through everyday life, slices of life.



Pădurea e ca muntele, vezi?

the forest is like the mountains

Waking up.

Aron is chopping wood outside. He's building the fire for us in the living room.

He carries the glowing embers from one stove to the other.

Without fire nothing works. We prepare coffee for Aron on the stove.

He likes it with a lot of sugar.

This is the moment of the day when Aron is simply present with us.

We try to understand what he has planned for his day.

It is still quiet around us.

At a certain point Aron becomes preoccupied.

Worrying where the next jobs could show up. For him, his family, the village.

His steps are big and fast as he hurries along the path of sand through the village.

We try to keep up with him.

When the children see us with the camera on the shoulder and the microphone muff on the boom, they shout: *'Trafalet! Trafalet! Here comes the paint roller!'*

We follow Aron down to the main road.

He is hitchhiking to another town to negotiate for the harvest contracts.

Aron leaves us behind.

We turn around on the path of sand

passing by the church painted in pink.

In front of it, Marin is cleaning the long red carpet.

We meet Elena on her way to collect wood for the day.

She tells us about the time of Ceaușescu, when she had a good income

while working in the tractor factory.

But the risk of intoxication in this industry was very high.

'Now we need to live from day to day,' she says, with an inner peace of mind.

Aronela asks us if we believe in God. She is a bit disappointed about our negation.

'The sabbath day is very important for me, as a link between us and God,' she explains.

We love to go to the small hill

from where you can hear the whole village.

If the children discover us there, they might come over and give us some company.

'The forest is like the mountains, do you see?' says Iosif.



Pădurea e ca muntele, vezi?

the forest is like the mountains

press comments

This warm-hearted documentary about a Romanian village finds human stories behind sensational headlines.

Stephen Dalton *The Hollywood Reporter*

<http://www.hollywoodreporter.com/review/forest-is-like-mountains-padurea-680053>

"Was filmt die Frau?" "Die Welt."

PADUREA E CA MUNTELE, VEZI? ist für mich der Höhepunkt dieser Berlinale

"What is the woman filming?" "The world." PADUREA E CA MUNTELE, VEZI? is to me the highlight of this Berlinale

Bert Rebhandl *cargo-film.de*

<http://www.faz.net/aktuell/feuilleton/kino/der-achte-tag-der-berlinale-ein-weltgedicht-aus-dem-karpatendorf-12801666.html>

<http://www.cargo-film.de/sms/berlinale-2014/2014/>

Jenseits der europäischen Sicherungssysteme- "Der Wald ist wie die Berge!"

Ein Dokumentarfilm mit de Zeug zum Klassiker über den Exodus der Roma

Bert Rebhandl *FAZ - Feuilleton* / 9.5.2015

Wonderful *The Forest Is Like The Mountain -*

'The most beautiful film of this first Berlinale round'

Serge Kaganski *Les Inrocks - Berlinale #1*

<http://www.lesinrocks.com/2014/02/11/cinema/berlinale-1-enlevement-houellebecq-forest-is-like-the-mountain-11471778/>

Der Wald ist wie die Berge - Ode an die Roma

Julia Teichmann *FILMDIENST* 09/2015

<http://www.filmdienst.de/nc/kinokritiken/einzelansicht/der-wald-ist-wie-die-berge,545840.html>

Das Dorfporträt

Armut ist den Roma kein Hindernis für Gastfreundschaft

Christina Bylow *Berliner Zeitung* 13/2/14

<http://www.berliner-zeitung.de/film/berlinale-forum--padurea-e-ca-muntele--vezi-das-dorfportraet,10809184,26172118.html>

Pădurea e ca muntele, vezi?

the forest is like the mountains

With

Elena Lingurar	Samuel Boroş	Damiana Boroş	Ion Lingurar
Aron Lingurar	Florica Boroş	Rareş Boroş	Simon Boroş
Aronela Coşcodar	Samil Boroş	Gheorghe Moise	Benjamin Boroş
Anamaria Lingurar	Gheorghe Coşcodar	Ionuţ Lingurar	Iosif Boroş
Lavinia Coşcodar	Elena Lingurar-Ciuperici	Marcela Lingurar	Arpi Boroş
Camelia Lingurar	Adriana Boroş	Melisa Lingurar	Marin Boroş
Aronaş Lingurar	Marin Boroş	Lăcrămioara Lingurar	Lorenzo Boroş

Team

Cinematography	CHRISTIANE SCHMIDT
Sound	DIDIER GUILLAIN
Editing	LENA HATEBUR
Sound Mix	GERHARD AUER
Pre-mix Engineer	CHRISTOPH LIMBACH
Color Grading	CLAUDIA FUCHS
Visual Effects	CHRISTOFFER KEMPEL
Translation	ADINA IONESCU-MUSCEL
Subtitles	LISA ONNERTZ, MEIKE JENS, LISA BOKEMEYER
Title-Credit Design	MARIUS WAWER
Poster Design.....	LENA HATEBUR
DVD Cover.....	KAI DONAT
Video Rendering	MARTIN FOERSTER
Line Producer	FERDINAND FREISING
Assistant to the Line Producer	ANNA KATHARINA ENGEL
Accounting	MARGIT WERB
Project Advisor	KNUT KARGER
Project Supervisor	PROF. HEINER STADLER
Festival Office.....	TINA JANKER



Pădurea e ca muntele, vezi?

the forest is like the mountains

Festivals & Awards 2014

64 Berlinale - Forum World Premiere

Visions du Réel Nyon, Switzerland

FrauenFilmFestival Köln, Germany - **Best Cinematography Prize**

Dok.fest Munich, Germany

Documentarist Istanbul, Turkey

Pelican International Film Festival Tulcea, Romania

Artfilmfest Trencin, Slovakia

Astra Film Sibiu, Romania

Mostra Sao Paulo, Brazil - Competição Novos Diretores

Duisburger Filmwoche, Germany - **City of Duisburg Prize**

Scanorama European Film Forum, Lithuania

2015

Beeld voor Beeld Amsterdam, Netherlands

Nonfiktionale Bad Aibling, Germany - **best cinematography prize**

Dokumentar Filmwoche Hamburg, Germany

Sehsüchte Berlin, Germany, - **honorable mention in Best Documentary**

Pădurea e ca muntele, vezi?

the forest is like the mountains

jury statements

Jury-Begründung Filmwoche Duisburg/ Förderpreis der Stadt Duisburg:

Es gibt viele Spiel- und Dokumentarfilme über Sinti und Roma. Sie zeigen entweder Elend und Diskriminierung oder aber Folklore und Lagerfeuerromantik - manchmal auch beides zusammen. PĂDUREA E CA MUNTELE, VEZI? (DER WALD IST WIE DIE BERGE) ist anders. Er verzichtet auf solche plakativen Kontraste.

Die Roma in dem portraitierten Dorf irgendwo im ländlichen Rumänien leben unzweifelhaft in großer Armut, aber nicht im Elend. Es gibt keine befestigten Straßen und die Holzhütten sind einfach, aber weder der öffentliche noch der private Raum wirken verwahrlost. Mit ihrer Kamera tauchen Christiane Schmidt und Didier Guillain ein in ein trotz aller inneren und äußeren Probleme funktionierendes Gemeinwesen, das vom charismatischen Aron Lungurar angeführt wird. Ein Jahr lang nimmt sich der Film Zeit das Dorf und seine Bewohner zu beobachten. Die Vertrautheit der Familie Lungurar und des gesamten Dorfes mit der Kamera lässt spüren, dass die beiden Filmemacher schon seit Jahren immer wieder den Ort besuchen und eine persönliche Beziehung zu dessen Bewohnern aufgebaut haben.

Diese Intimität des Blicks ermöglicht mehr Empathie als jeder noch so gut gemeinte Ansatz, der versucht, das Thema politisch zu instrumentalisieren.

8. November 2014, für die Juries: Sven von Reden, Katrin Schuster
<http://www.duisburger-filmwoche.de/festival14/preistraeger.php>

*honorable mention au **Sehsüchte Potsdam:***

"In poetic and subtle images, „The Forest Is Like The Mountains“ by Christiane Schmidt and Didier Guillain, paints the picture of a Romanian Roma village which corrects many stereotypes. Seemingly without effort, the hand-held camera operated by the director herself moves through the space and lets you experience people, places and light intensively. The editing breaks the conventions of continuity montage by jump cuts, to show the filmmakers aim for a high level of truth, by making time breaks visible.

The shoot was pre-dated by a 10-year long approach to the community. We honour with this special mention not only a film which is well crafted and emotionally engaging, but also an existential and extremely time consuming anthropological insight, which has no short cuts and is rare to see on TV and in the cinema these days."

<http://2015.sehsuechte.de/winning-films/?lang=en>

Jury Statement Internationales Frauen Film Festival Köln/Dortmund

Nachwuchspreis - BILDGESTALTUNG

»In spite of the fear, the misery and the struggle for survival that govern the everyday life of the Lingurars, a Roma family, they radiate vitality, humour and warmth. Over the course of a year, the film Pădurea e ca Muntele, vezi? invites us to take part in the life of a Romanian village and its inhabitants. We were most impressed with Christiane's camerawork and the organic movement of her hand-held camera as well as her precise, sensitive and consistent composition of image.

The positioning of the camera in the room vis-à-vis light and characters reflects a decisive sense of content and design. Christiane has a strong feeling for atmosphere and empathy for people - in our view, the basic qualities of documentary cinematography.«

<http://www.frauenfilmfestival.eu/index.php?id=1954&id=1954&L=1>

Pădurea e ca muntele, vezi ?

the forest is like the mountains

contact production/ HFF München/ line production

Ferdinand Freising
Tel.: +49 89 68957 - 4030
Fax: + 49 89 68957 - 9940
Email: f.freising@hff-muc.de

festival office/ HFF München

Tina Janker
Tel.: +49 89 68957 - 4032
festival4@hff-muc.de

University of Television and Film
Department documentary and journalism
Bernd Eichinger Platz 1
80333 München

Arsenal Distribution - Arsenal - Institut für Film und Videokunst e.V.

Gesa Knolle
Potsdamer Str. 2
10785 Berlin
Deutschland
Tel. : (49-30) 26955 158
Fax : (49-30) 26955 111
<http://www.arsenal-berlin.de>

www.padurea-film.com
Christiane Schmidt & Didier Guillain
Email: padurea@gmx.de

