

Berlinale  
67<sup>th</sup> Internationale  
Filmfestspiele  
Berlin  
Perspektive Deutsches Kino

DIRECTED BY CHRIS MIERA  
WITH MATHIS REINHARDT  
AND MIKE HOFFMANN

# PATHS

ON THE TRAIL OF A LONG RELATIONSHIP.

PRESS KIT

Berlinale – Press screening: **Mo, 13.2., 14:00 Uhr, CinemaxX 5** | Berlinale – Premiere: **Mo, 13.2., 19:30 Uhr, CinemaxX 3**  
Screening 1: **Tue, 14.2., 12:00 Uhr, Colosseum** | Screening 2: **Tue, 14.2., 20:30 Uhr, CinemaxX 1**

# Paths



## LOGLINE

On the trail of a long relationship.

## SYNOPSIS

How long is an eternity? A few years or just a breaking of the waves at the rugged Baltic coast? Andreas and Martin share all the ups and downs of everyday life, and their son is maturing. A cautious approach to the traces of a long relationship.

## SYNOPSIS (LONG)

A small quiet place in Thuringia. Andreas' (42) workshop is running well again and Martin (43) is not as much on the road as before. Son Max (19) is out of the house. Finally, the two have more time for themselves and travel in November to the Baltic Sea - as they have always done it before. But Martin is dissatisfied: the weather is bad and he would have preferred to stay at home. Andreas tears off his clothes and throws himself into the cold sea. Full of care, Martin tries to pull him back and swallows the salty water as he stumbles. Back in their holiday home the mood is disturbed by the different expectations. A cautious approach to the traces of a long relationship.

Paths tells the love of two people. Not how they got together, not a period that they live through, but their day-to-day-life: all the years between the first kiss and now.

## Infos



<b>Title:</b>	Paths
<b>Genre:</b>	feature film, drama
<b>Length:</b>	108 min
<b>Production Country:</b>	Germany
<b>Completion:</b>	02/2017
<b>Shooting Format:</b>	RED 5K
<b>Screening Format:</b>	DCP 4K, 1:2,35 (Cinemascope), 5.1
<b>Cast:</b>	Mike Hoffmann, Mathis Reinhardt, Tom Böttcher, Cai Cohrs
<b>Screenplay:</b>	Philipp Österle & Chris Miera
<b>Director &amp; DoP:</b>	Chris Miera
<b>Assistent director:</b>	Alex Weiz
<b>Editor:</b>	Mirko Scheel
<b>Soundrecording &amp; Sounddesign:</b>	Philipp Schwabe
<b>Re-recording mixer:</b>	Christoph Walter
<b>Music:</b>	Matija Strniša
<b>Costume Designer:</b>	Sonja Hesse
<b>Makeup:</b>	Claus Grüßner
<b>Line Producer:</b>	Anya Grünwald
<b>Producer:</b>	Chris Miera
<b>Koproduction:</b>	Hildebrandt Film
<b>Production:</b>	Filmuniversität Babelsberg <i>KONRAD WOLF</i>

## Chris Miera | Director & DoP



### Bio

Born in Schwedt near Berlin in 1986. He made his first film while attending school in Beijing. A series of internships at different film productions followed. In 2008 he attended courses in Computer Science before taking up studies at the Film University Babelsberg KONRAD WOLF. „*Paths*“ is his diploma film.

### Filmographie (excerpt)

- 2017 Ein WEG, Feature, 108 min
- 2016 DIE KRAFT, DIE BLEIBT, 87min
- 2012 GETEILT, Shortfilm, Germany, 16mm, 18 min
- 2011 GEFÜHLT, Shortdoc, Germany, 16mm, 15 min

### Director's Statement

We are remembering 15 years: How Andreas gives Martin a chestnut on the beach, silly arguments and the great dramas. How Martin moves in with Andreas and his son Max, when his mother still lived and how Max hides in Martins arms, when he barely knew him and, of course, how they fell sensually over each other in the holiday house on the Baltic Sea. A long time. Together.

We are approaching two people who change their way of life, because they have turned in different directions. But how do the both protagonists deal with it? How are things going on from now on? Are many years of relationship easy to forget? And how reacts their son, who is growing up? Was their love over or is love a permanent state? And are the changes opening up perhaps new opportunities for the two protagonists?

Many films about relationships end at the point where the couple have happily come together. But the time after is really interesting, everyday life and routine sneaks into the relationship. What power will make two people of billions choose to share their lives for a long time? And how do couples come to part after a long time, where one could actually remain happy until the end of all days? *Paths* follows these questions carefully.

## The feeling of free film making

*Paths* follows the further development of my documentary approach. Why not make films that are shot like a documentary - small team, great intuition, tremendous flexibility - and at the same time the strengths of a formulated story, combined with the possibility to make moments repeatable with actors. Especially since the ever-evolving digital technology allows uncomplicated working - beyond closed traffic lanes with trucks, and in spite of all, the visual appearance of a feature film. We have intensively worked together for „*Paths*“ and always understood the circumstances of a low budget film as strength. The use of real places, such as the workshop, where Andreas works and the familiarity of a compact and well-established core team. It was the idea to deal creatively and playfully with a story.



Our approach is a holistic process. Both in the development of the material, as well as through the shooting up to the assembly of the story is always reworked and questioned. Thus, written scenes in the production can be completely reinterpreted by external circumstances without losing the core. For example, the scene in which Andreas looks at a freshly developed photo film has been concederably dramatized because, unlike the screenplay, we shoot the scene not behind his workshop, but on a mountain in the fog. A spontaneous and quick move with the whole team made this possible and we could turn a scene in a short time at dusk in the spherical fog.

And actors need air to breathe. They need space and freedom to move at the moment. Because of the compact team, we were able to give them that freedom and therefore, moments and dialogues emerged in a natural way. These are partly sprawling, but we could reduce this in the editing again in a cinematic way. This process is already taken into consideration during the shooting process and is therefore also used efficiently. Thus the improvisation is also used as approach to give the moment a greater strength and develop it further.





Andreas Haller

## Mike Hoffmann



Born in 1974, Mike Hoffmann, with roots in Austria, was already on stage in Düsseldorf and Cologne, at the Schauspiel Frankfurt, at the Schlosstheater Moers, at the St. Pauli Theater and the German Schauspielhaus in Hamburg and in New York. Since 1999 he has appeared on numerous television and cinema films and in continuous series reels.

His filming activities led him to Germany, France, Spain, Austria, Hungary, Romania, Iceland and Sweden. The ZDF production WETTLAUF ZUM SÜDPOL with Mike as Roald Amundsen received a nomination for the International Emmy Award.

The Spanish Movie DER SCHACHSPIELER with filming in Budapest and Gran Canaria is next to the lead role in PATHS one of the great shooting experiences of the last year.

Martin Winter

## Mathis Reinhardt



Mathis Reinhardt was born in 1978 in Filderstadt. From 2003 to 2007 he studied at the Mozarteum in Salzburg. Already during his studies he was on stage at the Salzburg Festival. His first engagement led him to the Deutsche Theater Berlin, followed by a permanent engagements at the Schauspielhaus Frankfurt, Schauspiel Leipzig and the Dresden State Theatre. In addition, Mathis Reinhardt regularly appears in film and television.

Thus he was, among other things, in the German OSCAR® -face „In the Labyrinth of Silence“.

With PATHS and „Der Junge Karl Marx“, Mathis Reinhardt is represented with two films at the 67th International Film Festival in Berlin.



### Philipp Österle | Screenwriter

Born in Berlin. Photographs and writes since his childhood. Guitarist in a band for 11 years. He studied business engineering at the Technical University of Berlin, before moving to the Film University Babelsberg *KONRAD WOLF* in 2012. *Paths* is his graduation film.



### Mirko Scheel | Editor

Born in Berlin. He began his career as an editor in 2002. In the following years, he worked on several international long-film projects as an editor-in-chief of Peter Przygodda, Oli Weiss and Stéphane Roche. For „The Palermo Shooting“ (director: Wim Wenders), he received a nomination for the German film prize in the category „Best Editor“. *Paths* is his graduation film at the Film University Babelsberg *KONRAD WOLF*.



### Philipp Schwabe | Sound

Born in Suhl. Has his roots in Schmalkalden. Has always making music and likes to work with wood. 2010 he follows his passion for the sound of things and studied sound at the Film University Babelsberg *KONRAD WOLF*. Now he works as a sound designer. By the way, he still likes to work with wood and produces music.



### Matija Strniša | Music

Matija Strniša studied clarinet at the Academy of Music in Ljubljana, Slovenia, electronic composition at the Folkwang University of Arts in Essen and film music at the Film University Babelsberg *KONRAD WOLF* in Potsdam. He composed the film music for the feature film „Meteorstrasse“, which opened the „Perspektive Deutsches Kino“ section of the Berlinale in 2016. For the music in the film „Die Kraft, die bleibt“, he was nominated for the best music in the section feature film at Music + Sound Awards 2016. In September 2016 he was nominated for the Deutscher Filmmusikpreis in the category Nachwuchspreis.



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