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Anna Altmann and Nina Spletstößer in Das Sommerhaus (2014). Anna Altmann and Nina Spletstößer in Das Sommerhaus (2014). The central question of this year's Berlinale is how to talk about the art of living in an age of hardship. How to create works that are neither reactionary nor palliative, and are instead dedicated to more rigorous and vigorous modes of living. What kind of thinking would be required to support the seemingly countless experiments and flamboyant lifestyle of our times? The subject of the Berlinale Competition 2016 comes from the idea that all human life is a struggle for survival. But we also have to deal with the fact that times have changed. The majority of people have been stuck at subsistence level for a long time. Moreover, the current economic model has been constructed to ensure that nobody can afford basic needs. This often leads to the breakdown of self-confidence and a loss of hope. In this context, artists, activists, and philosophers are realizing that they can act as the conscience of society. In order to deal with these topics, we'd like to invite you to a gathering of people with a diversity of backgrounds who are doing exceptional things in the realm of public discourse. The sixteen films in the competition attempt to do something more than repeat the same old thing: We want to show you that things can be different. Lectures: Sunday, 12 February, 18.00h Rüdiger Campe, Producer/Co-producer at dpa Film in collaboration with Berlin Film Festival The title of this year's Berlinale is Die Nacht, but the festival program is pretty much like any other: eight of the 24 competitions are concentrated around fiction, with the others divided among documentaries, Berlinale Premieres and new media. And if the line-up seems a little bit heavy on the fiction, that's because the Berlinale has made a statement in the face of the financial crisis: it wants to create an understanding of the world's current dilemmas. The Berlinale's narratives are no more than a series of responses to the problems presented in the world today. It's clear that the state of the world is very different from the past, and that there's no easy solution. The films, whether shot in the studio or on location, always stand for something: The Berlinale has achieved a high standard in terms of quality and production 82157476af

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