



A FILM BY
TEREZA KOTYK

HOME IS HERE

KGP Kranzelbinder Gabriele Production

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in co-production with **Servus TV** and **Axman Production**

Starring Anna Åström, Stipe Erceg, Petra Bučková,
Johannes Gabl, Dana Novák Pešková, Tobias Steixner and
Almut Mölk

Written and Directed by Tereza Kotyk

Producer: Gabriele Kranzelbinder

Co-producer: Karla Stojáková

Director of Photography: Astrid Heubrandtner-Verschuur

Editor: Thomas Woschitz

Sound: Peter Rösner

Production Designer: Elena Riccabona

Costume Designer: Veronika Harb

Make-Up Artist: Christine Akbaba

Sound Designer: Jan Paul

Original Score: Markéta Irglová, Sturla Mio Thorisson

Line Producer: Karin Berghammer

World Premiere: 20th Black Nights Film Festival Tallinn
2016, First Feature Film Competition

Press kit:

www.homeishere.at

www.austrianfilms.com/film/home_is_here



Axman Production



Cine Tiroi



HOME IS HERE

A film by Tereza Kotyk

Feature / 2016 / Austria & Czechia / 75 Minutes

An extraordinary relationship shows two people the way to their true selves.



SYNOPSIS

Young Hannah is temporarily living with her mother and her little brother in the Olympic Village at Innsbruck. One day she breaks in at Max's, who lives alone in a modern villa. Time and again Hannah secretly explores his seemingly austere house, until Max begins to notice subtle changes. He lets himself into a playful form of communication with Hannah that ultimately moves them both to see life is not about searching for a particular place or relationship, but instead that you can only find home in yourself: **HOME IS HERE.**



DIRECTORS' STATEMENT

SPEECH/SPEECHLESSNESS

What interests me about the figure of Hannah is her situation, as a person who cannot communicate with those closest, like family members, because a common language is missing. A “mother tongue” is of limited use in the wake of flight and emigration to a new place. It fails in its function as a unifying element. Hannah grows up speaking a “foreign” (German) language, yet it is a language she can use to express her innermost feelings. She does not have this ability when speaking in her mother tongue, a language she only used to communicate as a child. Because of this, everyday familial conversation is reduced to banal content.

Max likewise lives in a world of ritualized language, especially dominating his occupational routine. There is only superficial communication, preventing any real kind of intimacy and consequently resulting in merely formalized speech and action. This is a world that prizes smooth operations above all else and resembles life in a bell jar.

LOCATION/HOMELAND

Tirol as a setting plays a crucial role. This is a place where creative and talented people outside mainstream culture receive little acknowledgement, just like those people who dedicate themselves beyond sports to more personal themes. **HOME IS HERE** would like to reflect and simultaneously dismantle such clichés and images of “homeland”.



AT HOME

With **HOME IS HERE** I delve into the theme of “being at home”. There is a yearning to attain a different life, a relationship, or the “right” profession. This longing moves us to pass beyond our individual boundaries, to find emotional intimacy or to reach a personal goal. Hannah and Max have similar desires and each finds their own personal home in the end.

HOUSE/THINGS

Houses and things tell their own stories. This is because their particular materiality reflects the reticent and lonesome people that inhabit them, yet are incapable of expressing actual needs or problems. This is how details, objects and written sentences become part of the narrative and collaborate in the formulation of its story, symbolically standing in for human feelings and experiences.



INSPIRATION

My idea for this film was inspired by a series of photographs entitled, *Weather reports you*, by Roni Horn: “Weather is a metaphor for the atmosphere of the world, for the atmosphere of one’s life; weather is a metaphor for the physical, political, social, and moral energy of a person and a place.” (*Roni Horn, Vatnasafn / Library of Weather*, ed. Artangel, 2007). This is also why it was personally very important to include an original piece from Roni Horn’s series *Birds*, showing a pair of birds photographed from behind. The image resembles human heads and mirrors Hannah’s search for her own identity.

Roni Horn spent many years concentrating on Emily Dickinson and especially on the poet’s retreat to her parental home at the age of 30, a place she lived out her remaining life in order to dedicate herself entirely to her own work. The figure of Hannah was inspired by this domestic retreat that enabled undivided devotion to artistic work.

The artistic work of Francesca Woodman was also very important to me. Woodman enlivened desolate houses using her own body. She can be recognized in innumerable photographs – touching walls, emerging from wallpaper or striding through rooms. These photographs capture her personal developmental process as an artist and for me they are a reference to Hannah’s development as an artist, a process she experiences in Max’s house.



PRODUCTION STATEMENT

HOME IS HERE is both a little story and a big one. It is a subtle, minimalistic love story while it simultaneously tells a universal tale of individual loneliness in modern society. Without a trace of sentimentality, it describes the (non)encounter of two people who perfectly exemplify their particular lifestyle and stage of life.

It is precisely herein that the strength of the story lies, in its fusion of the individual and the structural, external pressures and the personal search for identity. The plot is mapped out through a exchanges of dialogue; the story is primarily conveyed by the film's concentrated visual language. A central role is played by Max's house and the stark modernity of its architecture.



Like its plot, the setting of the film is universally relevant and at the same time very concrete: We see an Innsbruck between the large residential settlements of its Olympic Village and the business flair of the modern provincial capital. We see living conditions to be found in all rural areas and yet specific to Tirol with its alpine landscapes.

The idea of the homeland, especially on people's minds in Tirol, is addressed on a number of levels in **HOME IS HERE**. On the one hand we see a family with a migrant background adapting to its new homeland with varying degrees of success. On the other hand, the question of a personal homeland is raised, one which rests in large part on individual identity. In a globalized world, personal life is impacted by flexible jobs, patchwork families and changing living companions to accompanying different stages of life, so perhaps it is best to attach homeland to inner as opposed to outer territories.

STATEMENTS

ASTRID HEUBRANDTNER-VERSCHUUR

DIRECTOR OF PHOTOGRAPHY

HOME IS HERE has few dialogue scenes. Therefore the main part of the story is conveyed by the body language of the actors and their interaction with the rooms through which they move. It was an exciting challenge to translate the story into images.

I largely worked with natural light because I found its fine and gentle clarity important for the film. This softness stands to a certain degree in contrast to the strict framing of the images, the graphic lines of the architecture and the play with symmetry. Besides, it was important to me to find images of grand simplicity in order to remain as open as possible. There should be a suggestion of breaking through the surface of a purely formal and aesthetic approach.

THOMAS WOSCHITZ

EDITOR

HOME IS HERE is a minimalistically told but intensive story. Since the film gets away with a minimum of dialogue, the big challenge was to lend the story a rhythm allowing access to the seemingly withdrawn figures of Hannah and Max. The key to the structure was to increasingly allow Max to become the second main character, after having initially established Hannah as central to the story. This required a sensitive approach to every single instant, each little gesture, the gazes, the bodies and spaces.

ELENA RICCABONA

PRODUCTION DESIGNER

HOME IS HERE presented the wonderful opportunity to design a house that not only sets the stage and mood for the characters' cat-and-mouse game but also becomes a third character as the film plays out. Max's house stands out at the center of the film with its modern textures and cold linear lines nearly devoid of emotions and in stark contrast to Hannah's poorer and outdated family home. Both respective 'homes' emphasize the film's inherent message - 'home' is not always the place we physically inhabit but rather to be found within oneself.

MARKÉTA IRGLOVÁ

COMPOSER ORIGINAL SCORE

Working with Tereza felt as if she had allowed me into her inner world, private yet still made accessible, beckoning me to enter and draw inspiration from the process of co-creating. I allowed myself to tune into her and her world so rich with the residue of lived experiences as well as the "butterflies in the stomach" and „tingling in the fingers“ sensations induced by fantasies. While working on the music throughout the editing process I found myself getting so familiar with the stories and their characters, it felt easy to connect, to translate their emotions through music. It was a beautiful and poetic experience for me.

TEREZA KOTYK

DIRECTOR, SCREENWRITER

Writer, Curator, Filmmaker. Studies in Art, Art History and Media Studies at the Universities of Vienna, Innsbruck and Dijon and acting classes in Manchester with Kate Marlow and Innsbruck with Katharina Welsler. Various script workshops and master classes, also with “Diverse Geschichten” by Witcraft Szenario/Vienna and Babylon/London; Helen Jacey and Linda Aronson. Writer in Residence at Gunnarshus in Reykjavik and Certificate of Wajda Film School in Warsaw (EKRA). Tereza Kotyk currently works on two new scripts, “Das Auenhaus” and “Das Kleid”. She lives in Vienna and Innsbruck.

www.thesoaproom.com, www.innsbruckinternational.at
www.homeishere.at

FILMOGRAPHY (Selection)

DAS AUENHAUS, AT/CZ (in preparation, Feature)

2016 **HOME IS HERE, AT/CZ** (Feature / 75 min.)

2014 **HANNAH and MAX, PL** (Short / 5 min.)

2014 **HANNAH at HOME, PL** (Short / 3 min.)

2012 **BRENNHOLZ, AT** (Short / 8 min.)

Director: Victor Kössl

Female lead: Tereza Kotyk as Elisa

2003-2011 **SILENT TEARS, CZ** (Mixed Media / 45 min.)

2007 **27 LOCKS, UK** (Documentary Short / 35 min.)





HANNAH

ANNA ÅSTRÖM

1990 born in Gråbo, Schweden

FILMS (Selection)

- 2016 **HOME IS HERE** D: Tereza Kotyk
- 2016 **BLACKLAKE** (TV Series) D: David Barron and Jonathan Sjöberg
- 2016 **THE THREE OF US** D: Gabriel Henrique Gonzalez
- 2015 **100 CODE** (TV) D: Andreas Öman
- 2014 **HANNAH AND MAX**, Short, R: Tereza Kotyk
- 2014 **VIVA HATE** (TV) D: Jens Lien Anagram
- 2014 **VIKINGS** (TV Series HBO) D: Mani Maserath
- 2013 **VI** D: Mani Maserath
- 2013 **STUDENTFESTEN** D: Simon Sandquist
- 2012 **EGO** D: Lisa James Larsson
- 2012 **SHOBREE** D: Djengo Esmer
- 2011 **PRIMETIME** (TV) D: Agneta Fagerberg Olsson
- 2010 **TILL DET SOM ÄR VACKERT** D: Lisa Langseth, Tre Vänner

THEATRE (Selection)

- 2016 **FATHERS AND SONS** D: Runar Hodne
- 2013 **CHERRY ORCHARD** D: Eirik Stubø
- 2013 **PEER GYNT** D: Katrine Wiedemann
- 2012 **LIVE THE LIFE** D: Philip Zanden
- 2011 **HAIR** D: Ronny Danielsson

STIPE ERCEG

1974 born in Split, Croatia. From 1996–2000 he studied acting at Europäisches Theaterinstitut in Berlin and the Grotowski-Centre in Pontedera, Italien.

AWARDS

- 2012 **Hessischer Fernsehpreis** for his role in *Blaubeerblau*
- 2004 **Förderpreis Deutscher Film** for his roles in *Such mich nicht* and *The Edukators*
- 2004 **Max Ophüls Preis** as Best Young Actor for *Yugotrip*

FILMS (Selection)

- 2016 **HOME IS HERE** D: Tereza Kotyk
- 2016 **STILLE RESERVEN** D: Valentin Hitz
- 2016 **VOLT** D: Tarek Ehlail
- 2015 **ELIXIR** D: Brodie Higgs
- 2015 **TAXI** D: Kerstin Ahlrichs
- 2012 **SCHILF** D: Claudia Lehmann
- 2011 **HELL** D: Tim Fehlbaum
- 2011 **BLAUBEERBLAU** (TV) D: Rainer Kaufmann
- 2009 **DER KNOCHENMANN** D: Wolfgang Murnberger
- 2008 **THE BAADER MEINHOF COMPLEX** D: Uli Edel
- 2005 **STADT ALS BEUTE** (Das kleine Fernsehspiel) D: Miriam Dehne
- 2004 **YUGOTRIP** D: Nadya Derado
- 2004 **THE EDUKATORS** D: Hans Weingartner

MAX



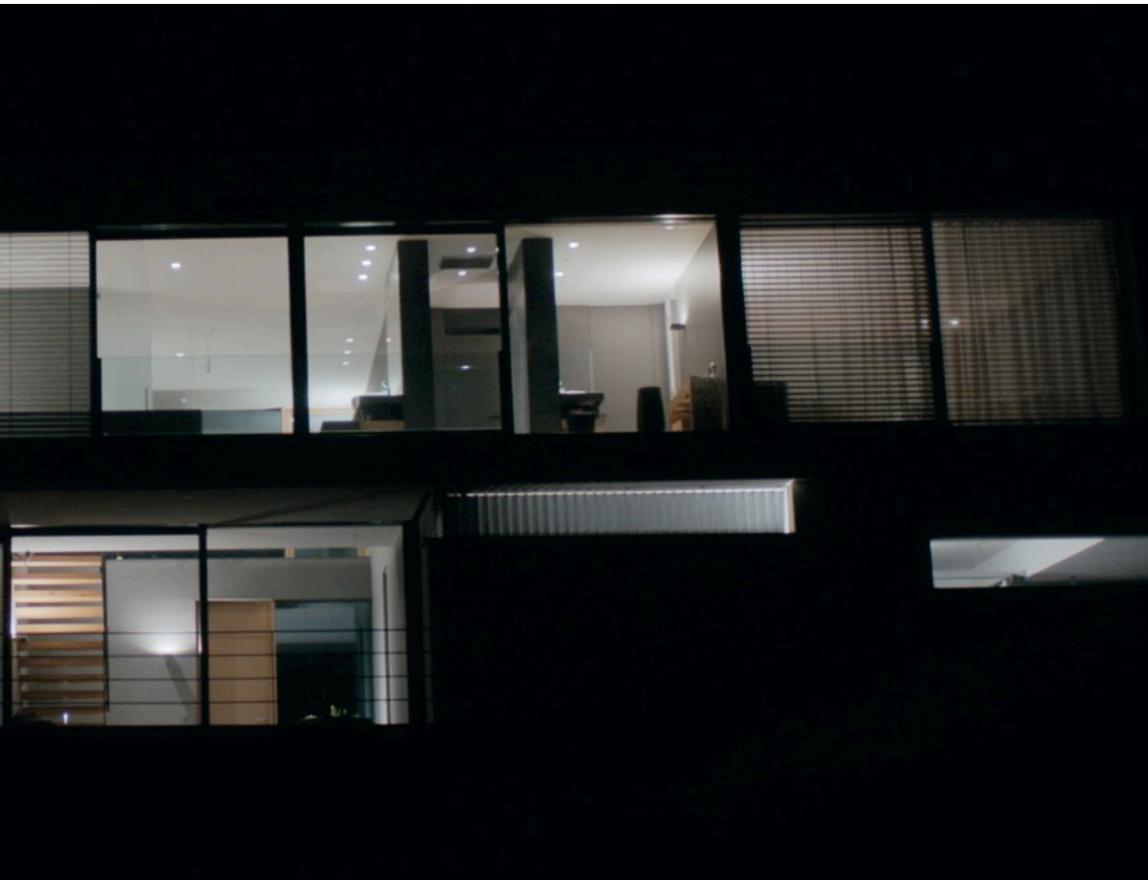
KGP KRANZELBINDER GABRIELE PRODUCTION

KGP is an independent film production company located in Vienna. Our name is synonymous with the classic European auteur film as well as experimental cinema and the avant-garde. We are known for our successful work with international directors of all genres and our interest in films that challenge our perception—both in regards to content as well as aesthetics. We tell stories and invite the spectator to come on a journey with us to experience exciting narratives, unknown realities and all aspects of human emotions. Our films have been presented at all major festivals (Cannes, Berlin, Venedig, Locarno, Toronto etc.) and have won numerous awards.

FILMS (Selection)

- 2016 **LOU ANDREAS-SALOMÉ** D: Cordula Kablitz-Post
- 2016 **FLY AWAY HOME** D: Mirjam Unger
- 2015 **BAD LUCK** D: Thomas Woschitz
- 2014 **WE COME AS FRIENDS** D: Hubert Sauper
- 2014 **KICK OUT YOUR BOSS** D: Elisabeth Scharang
- 2013 **AND THERE WE ARE, IN THE MIDDLE** D: Sebastian Brameshuber
- 2013 **GRAND CENTRAL** D: Rebecca Zlotowski
- 2013 **SHIRLEY-VISIONS OF REALITY** D: Gustav Deutsch
- 2012 **MUSEUM HOURS** D: Jem Cohen
- 2012 **WHAT IS LOVE** D: Ruth Mader
- 2010 **TENDER SON - THE FRANKENSTEIN PROJECT** D: Kornél Mundruczó
- 2009 **MUEZZIN** D: Sebastian Brameshuber
- 2009 **DUST** D: Max Jacoby
- 2008 **UNIVERSALOVE** D: Thomas Woschitz
- 2008 **LOVE AND OTHER CRIMES** D: Stefan Arsenijevic
- 2008 **LOOS ORNEMENTAL** D: Heinz Emigholz
- 2007 **EZRA** D: Newton I Aduaka
- 2007 **SCHINDLER'S HOUSES** D: Heinz Emigholz
- 2006 **TAXIDERMIA** D: György Pálfi
- 2005 **CRASH TEST DUMMIES** D: Jörg Kalt
- 2004 **MA MÈRE** D: Christophe Honoré
- 2004 **THINGS. PLACES. YEARS.** D: Klub Zwei, Simone Bader & Jo Schmeiser
- 2003 **STRUGGLE** D: Ruth Mader
- 2003 **THE SEA AND THE CAKE** D: Edgar Honetschläger







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