



HIVOS TIGER AWARD COMPETITION

INTERNATIONAL  
FILM FESTIVAL  
ROTTERDAM

2014

lose  
my  
self

Maria SCHRADER

Johannes KRISCH

Ronald ZEHRFELD

Sandra HÜLLER

A FILM BY Jan SCHOMBURG



## CAST

Lena Ferben	MARIA SCHRADER
Tore Ferben	JOHANNES KRISCH
Roman	RONALD ZEHRFELD
Frauke	SANDRA HÜLLER
Andreas	PAUL HERWIG
Simon	JEFF ZACH
Anne	JUDITH WOLF
Prof. Lehnbach	MARTIN REINKE
Stefan Berliner	PETER PRAGER
Sandra	VALERIE KOCH
Minnie	SYLVANA KRAPPATSCH

## CREW

Written and directed by	JAN SCHOMBURG
Produced by	CLAUDIA STEFFEN CHRISTOPH FRIEDEL
Comissioning editor	ANDREA HANKE
Production manager	KATJA CHRISTOCHOWITZ
Director of photography	MARC COMES
Film editor	BERND EUSCHER

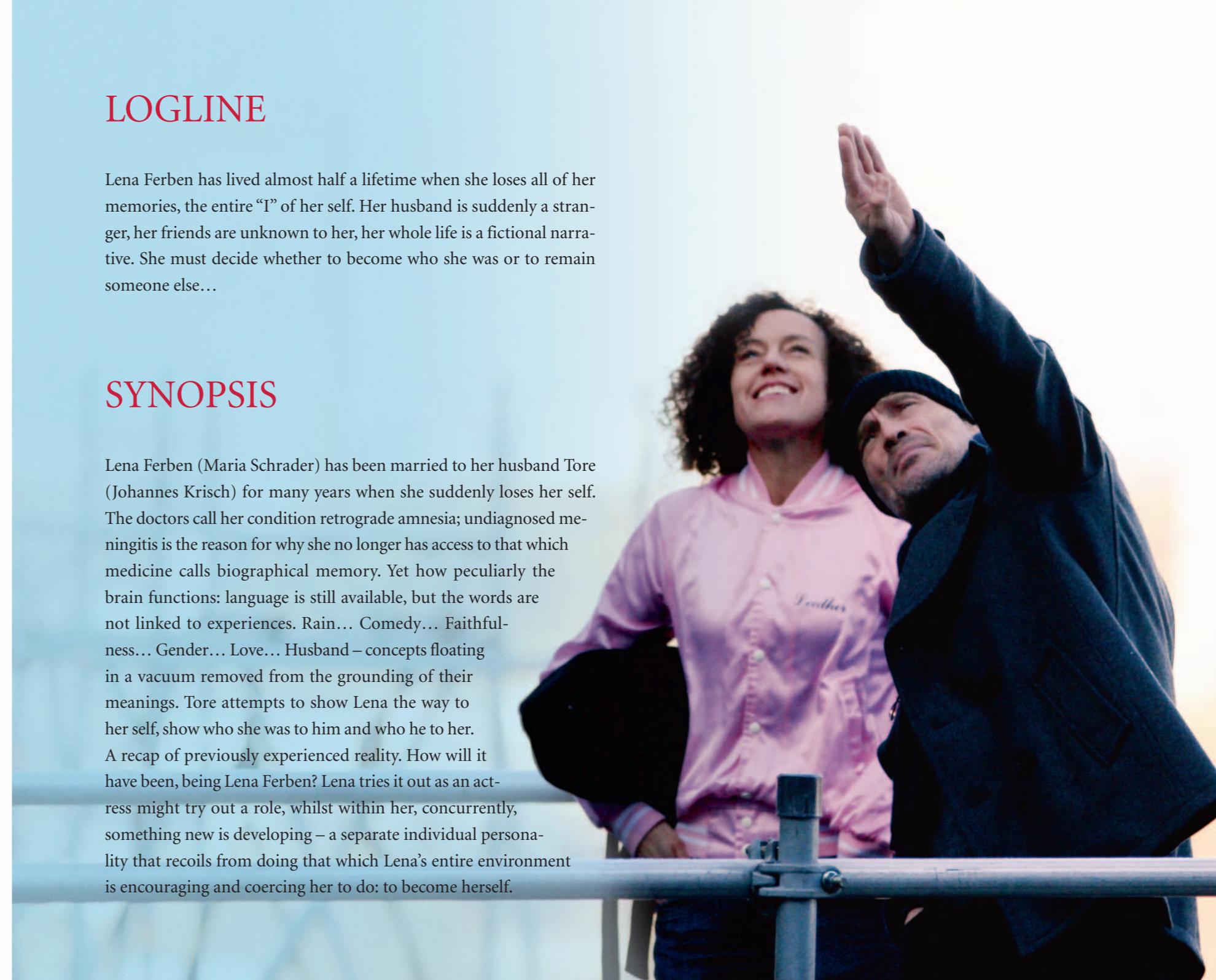
Music	TOBIAS WAGNER STEVEN SCHWALBE CHRIS BREMUS
Sound Designer	ANDREAS HILDEBRANDT
Re-recording mixer	STEFAN KORTE
Original sound	WILLIAM FRANCK
Production designer	CORA PRATZ
Make-up & Hair	ASTRID WEBER
Costume	ULRIKE SCHARFSCHWERDT

## LOGLINE

Lena Ferben has lived almost half a lifetime when she loses all of her memories, the entire “I” of her self. Her husband is suddenly a stranger, her friends are unknown to her, her whole life is a fictional narrative. She must decide whether to become who she was or to remain someone else...

## SYNOPSIS

Lena Ferben (Maria Schrader) has been married to her husband Tore (Johannes Krisch) for many years when she suddenly loses her self. The doctors call her condition retrograde amnesia; undiagnosed meningitis is the reason for why she no longer has access to that which medicine calls biographical memory. Yet how peculiarly the brain functions: language is still available, but the words are not linked to experiences. Rain... Comedy... Faithfulness... Gender... Love... Husband – concepts floating in a vacuum removed from the grounding of their meanings. Tore attempts to show Lena the way to her self, show who she was to him and who he to her. A recap of previously experienced reality. How will it have been, being Lena Ferben? Lena tries it out as an actress might try out a role, whilst within her, concurrently, something new is developing – a separate individual personality that recoils from doing that which Lena’s entire environment is encouraging and coercing her to do: to become herself.



## DIRECTOR'S COMMENTS

Three years ago I listened with fascination to a radio feature on the peculiar fate of a 40-year-old woman who suffered from complete retrograde amnesia. Due to undiagnosed meningitis, that woman had lost her entire memory virtually from one instant to the next. With the exception of the fact that she still doesn't like chocolate, just as she hadn't before amnesia struck, not one of her memories has returned. As so often, the exception is capable of providing a wealth of information on the rule. The loss of biographical recollection shows to what extent this part of the brain is responsible for often unconscious processes, and this throws up fundamental questions on our concept of the self and the construction of identity.

We envision feelings generally as being independent from social accord, things that cannot be unlearned and which are almost a priori aspects of our beings - like the sense of smell, being able to sense pain, or the function of the digestive system.

If one observes sufferers of amnesia, one discovers that they have actually unlearned their own emotions and are no longer their master. Like children learning

to ride a bicycle, they must first relearn to sense and feel. Their first eruptions of feeling often seem inauthentic and false to those around them. In time they learn to feel grief, pain, anger, joy and jealousy, and to separate these different conditions from each other. And in feeling them they have, of course, also perfected their representation: when they cry we believe that they are indeed sad, and when they laugh we believe that they feel joy.

When Lena Ferben first returns home a biography is waiting there for her already. Are we not in our lives also endlessly confronted with the fact that an "I" precedes us; that the narrative of our own identities awaits us every morning as we wake up, and that its coherence and consistency represents an absolutely decisive factor in the function of self? In the case of Lena Ferben, the utterly inseparable unity of the self and its narrative has suddenly fallen asunder; Lena reads her own diaries as if they were those of a stranger and sees film footage of herself as if it had nothing to do with her, something which might be considered an extreme form of reflection.

During the course of the story she closes in on her old identity, learns "to be herself" and also "to represent herself." But the better this functions, the more both Lena and we are seized by uneasiness, for Lena's development confronts us with our own concept of self and poses the question: is there a difference between the perfect representation of a person and the actual person? Is there more to it? Is there such a thing as is variously termed self or soul, depending on one's background? Or, to put it more simply, what is the difference between playing at, and actually being, Lena?





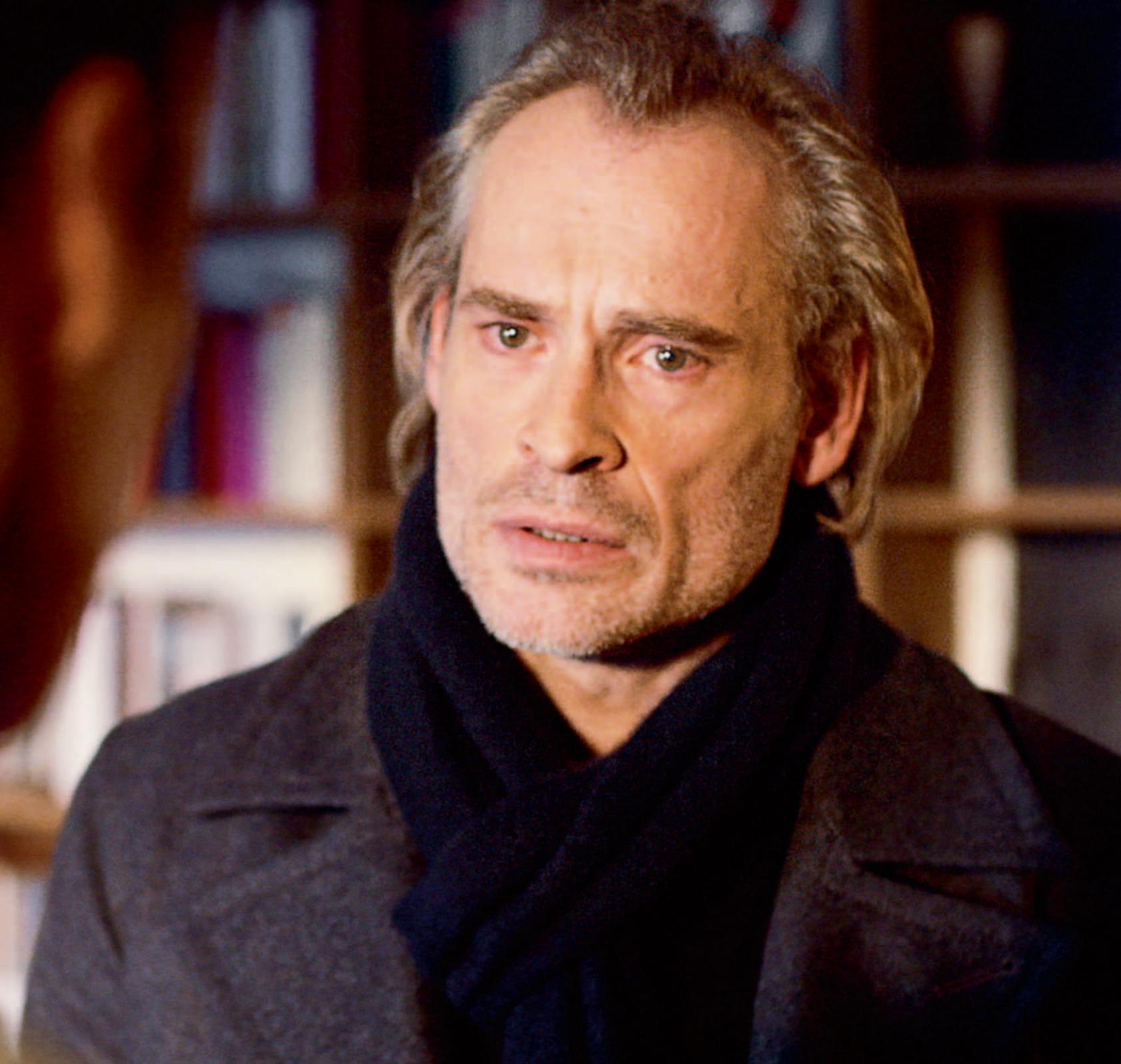
## JAN SCHOMBURG – WRITER & DIRECTOR

Jan Schomburg was born in Aachen in 1976, after studying visual communications in the film and television department at Kassel College of Art he graduated in film directing from the Academy of Media Arts Cologne (KHM).

After making several short films, ABOVE US ONLY SKY (ÜBER UNS DAS ALL) marked his first theatrical feature, which won many awards such as Europa Cinema Award at Berlinale Panorama 2011.

### filmography

- 2014 LOSE MY SELF (Vergiss mein Ich)
- 2011 ABOVE US ONLY SKY (Über uns das All)





## SHORT INTRODUCTION OF LEAD CAST

### MARIA SCHRADER

Maria Schrader has played leading roles in internationally acclaimed AIMÈE & JAGUAR, ROSENSTRASSE and recently Oscar nominated IN DARKNESS. Also she collaborated as writer and actress with Dani Levy in films like STILLE NACHT, I WAS ON MARS, MESCHUGGE as well as her own directing debut with LIEBESLEBEN. She was awarded twice the German and Bavarian Filmaward, Silver Bear among many others.

### JOHANNES KRISCH

Johannes Krisch acting credits include the leading role of Oscar nominated REVANCHE and most recently FINSTERWORLD, 360, DIE VATERLOSEN.



## RONALD ZEHRFELD

Ronald Zehrfeld is an actor internationally known for BARBARA and will be seen this year in INBETWEEN WORLDS, DIE GELIEBTEN SCHWESTERN, PHOENIX.



## SANDRA HÜLLER

Sandra Hüller films include leading roles in BROWNIAN MOVEMENT, REQUIEM, MADONNEN and she stars in Jan Schomburg's ABOVE US ONLY SKY.

## TECHNICAL DETAILS

<b>Running Time/ fps:</b>	93 min/ 24 fps
<b>Shooting Format:</b>	2K digital
<b>Screening Format:</b>	DCP
<b>Aspect Ratio:</b>	1:1,85
<b>Sound Format:</b>	5.1. Dolby Digital
<b>Original Version:</b>	German
<b>Subtitles:</b>	English





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 "LOSE MY SELF" A FILM BY JAN SCHOMBURG WITH MARIA SCHRADER JOHANNES KRISCH RONALD ZEHRFELD SANDRA HÜLLER PRODUCTION MANAGER KATJA CHRISTOCHOWITZ MAKE-UP ASTRID WEBER COSTUME ULRIKE SCHARFSCHWERDT PRODUCTION DESIGNER CORA PRATZ ORIGINAL WILLIAM FRANCK  
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