

RAPID EYE MOVIES

INTERNATIONAL  
DISTRIBUTION



At Rapid Eye Movies, besides working as film producers and distributors in the German-speaking countries, we also hold the international rights for a carefully curated selection of titles including contemporary films and recently restored gems from the past.

We believe the films in our catalogue deserve to be discovered by more people, and we hope to develop, nurture, and maintain valuable relationships with festivals, distribution companies, vod/streaming platforms and cinemas all around the world.

All the works we represent have something in common: they push boundaries and defy the conventional.

Don't hesitate in getting in touch.

We look forward to hearing from you!

Contact:

Nuno Pimentel

[nuno@rapideyemovies.de](mailto:nuno@rapideyemovies.de)

[www.rapideyemovies.de/international-distribution/](http://www.rapideyemovies.de/international-distribution/)

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# MODERN GEMS







35th  
Anniversary  
Restoration

## STEP ACROSS THE BORDER

A film by Nicolas Humbert & Werner Penzel

Germany, Switzerland 1990, 77 min

With Fred Frith, Jonas Mekas, Arto Lindsay, Robert Frank, John Zorn

Availability: World, excluding France, Japan, Germany

“One of the 100 most important movies in film history.”

Cahiers du Cinéma

Few films capture the intensity and thrill of improvised music as well as this award-winning 1990 documentary on the travels and travails of the musician/composer Fred Frith. A former member of the seminal British group Henry Cow and frequent collaborator with such New York noise-movement artists as John Zorn, Arto Lindsay, and Bill Laswell, Frith has made a career out of testing, and breaching, the boundaries of “accepted” sounds and composition. *Step Across the Border* follows this genial genius as he travels from Brooklyn to Brighton, Leipzig to Osaka, in search of new noise, and new collaborators to bend the borders with. Directors Humbert and Penzel match Frith's impromptu, anything-can-be-art approach with an aesthetic that cherishes the unplanned and the anarchic over concrete narrative.

Boasting cameos by Robert Frank, Jonas Mekas, Arto Lindsay, and John Zorn, among others, the film was chosen by *Cahiers du cinéma* in 2000 as one of the hundred most important movies in film history.





# MISS LOVELY

A film by Ashim Ahluwalia

India 2012, 113 min

With Nawazuddin Siddiqui, Niharika Singh, Menaka Lalwani

Availability: World, excluding Germany/Austria/Switzerland



OFFICIAL SELECTION  
UN CERTAIN REGARD  
FESTIVAL DE CANNES

A baroque tale of betrayal and doomed love that explores Bombay's cinematic underbelly.

Set in the lower depths of Bombay's "C" grade film industry, Miss Lovely follows the devastating story of two brothers who produce sex horror films in the mid-1980s. A sordid tale of betrayal and doomed love, the film dives into the lower depths of the Bollywood underground, an audacious cinema with baroque cinematoscope compositions, lurid art direction, wild background soundtracks, and gut-wrenching melodrama.

"An Indian film like I'd never seen!"  
Sight & Sound





# PINK FILM COLLECTION

\*The Japanese pink film („pinku eiga“ in the original version) is one of the most unique phenomena in world cinema. Designed to appeal to a male audience with its erotic content, this genre has attracted many young directors who have made some of the most radical and avant-garde films in the archipelago.





## ABNORMAL FAMILY

A film by Masayuki SUO

Japan 1984, 63 min

With Usagi ASO, Hakuhiko FUKANO, Kurara HANAYAMA, Raibu HARA, Kaoru KAZE

Availability: World, excluding UK, France, Japan, Germany/Austria/Switzerland

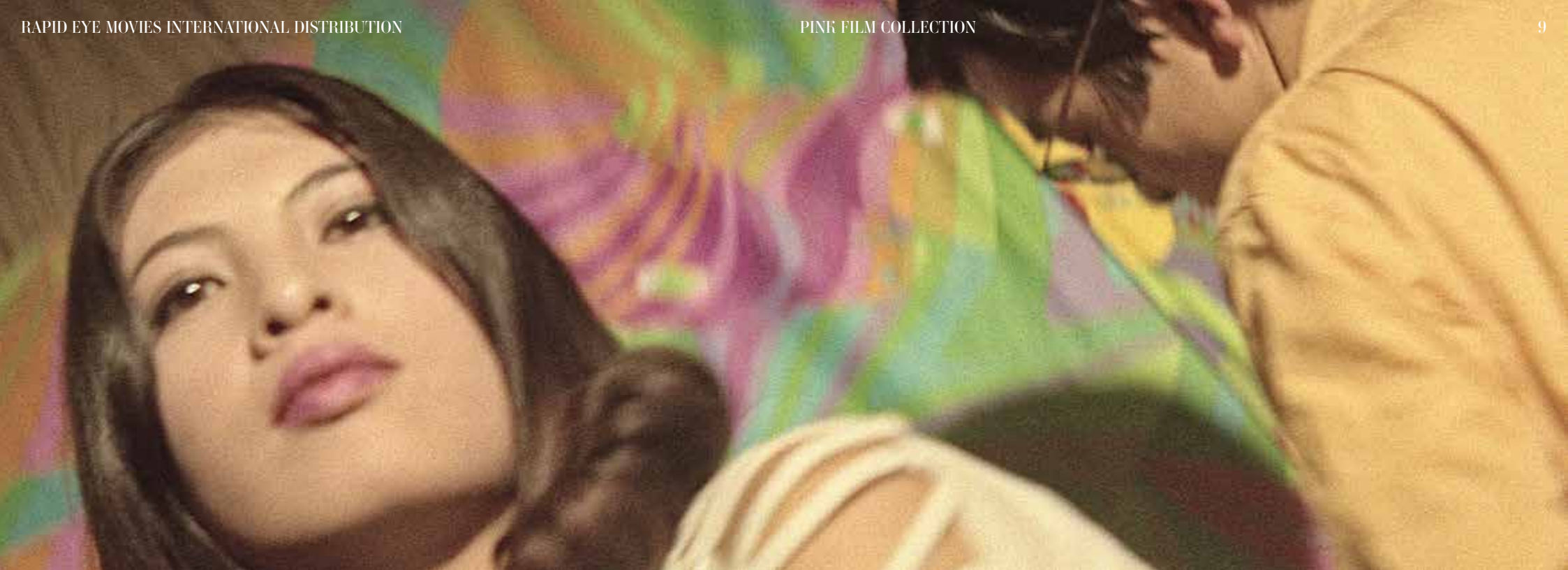
“A love (erotic?) letter to Ozu’s films.”

Asian Movie Pulse

The debut film of the future director of the international hit comedy *Shall we Dance* (1996) follows the antics of the five members of model middle-class Mamiya family after the latest arrival into the household, the voluptuous new bride Yuriko of over-sexed eldest son Kôichi. Younger brother Kazuo sees his new sister-in-law as a possible source of release from study stress, while his sister Akiko, after donning her Office Lady uniform every morning and slipping out of her family’s eyesight with a cheery smile, heads straight to a workplace that offers much more in the way of financial incentive than the office. Meanwhile, their father remains a silent fixture behind his newspaper, nodding sagely at the head of the table, while waxing wistfully about the owner of the local bar who reminds him of his dead wife.

Shooting from his own script, SUO’s only ever pink film is a bawdy pastiche of the works of Yasujirô OZU, presenting the members of this far-from-typical family through idiosyncratic editing and compositional style of the Grand Master of the Japanese home drama. The results are amongst the wittiest and entertaining in the entire history of pinku eiga.





## BLUE FILM WOMAN

A film by Kan MUKAI

Japan 1969, 78 min.

With Reo MIZUMORI, Mitsugu FUJII, Takako UCHIDA, Shûsuke SONE

Availability: World, excluding UK, France, Japan, Germany/Austria/Switzerland

“The combination of visuals and music definitely make **BLUE FILM WOMAN** rather impressive”

Asian Movie Pulse

Blue Film Woman is a feverish mishmash of horror, blackmail sexploitation and trippy nightclub sequences revolving around the daughter of a stockbroker who is brought to his knees by an unexpected financial crash. In order to stave off bankruptcy, he offers up his wife to his sleazy, reptilian creditor Uchiyama who, after prodding and pawing over her, locks her up in the shed at the bottom of the garden where his retarded son Hiroshi lurks in the attic. She manages to escape from his clutches in the nick of time, only to be mown down by a passing car. With her father now reduced to a gibbering wreck, it is left to daughter Mariko to seek revenge. Rising from her job as a nightclub go-go dancer to a high-class call girl catering for prosperous businessmen, Mariko deploys all the tools of her trade to bring down those responsible for her family's demise. One of the very first full-colour pink films, Blue Film Woman looks like it is making up for lost time. From the very first frame, the screen explodes into delirious super-saturated hues, the credits appearing over images from a mock blue film projected across the naked body of its starlet, newcomer Miki HASHIMOTO, with the screen flooded with prismatic blotches of primary reds and blues, all set to a psychedelic score dominated by bongos and sitars.hundred most important movies in film history.



## WOMAN HELL SONG

A film by Mamoru WATANABE

Japan 1970, 70 min

With Tamaki KATORI

Availability: World, excluding UK, France, Japan, Germany/Austria/Switzerland

“A pink film which is also a comment  
on sexuality and patriarchy.”

Asian Movie Pulse

KATORI Tamaki, the star of the first ever pink film, *Flesh Market* (1962), stars as the roaming outlaw Okayo, also known as Benten due to the prominent tattoo of the Buddhist Goddess of Love emblazoned across her back. On the run from her persecutors, who seek to claim the tattoo and its skin canvas as a bounty, Okayo finds a safe haven in the arms of the mysterious shakuhachi (bamboo flute) playing Seigaku, himself tattooed with the image of Kisshôten, the Goddess of Prosperity. Full of poetic symbolism and striking widescreen compositions, as well as a mesmerising use of the part-colour format, *Woman Hell Song* was one of a number of fruitful collaborations with screenwriter Yamatoya ATSUSHI (here using the pseudonym of Wataru HINO), the director of *Inflatable Sex Doll of the Wastelands* (1967) and one of the anonymous contributors to the screenplay for SUZUKI Seijun's *Branded to Kill* (1967). Inspired by Toei's popular late-60s Red Peony Gambler female yakuza series starring FUJI Junko, it was the sequel to *Despicable Man-Killing Benten* (1969), a title which, like so much of the pinku eiga output of this era is now considered lost. *Women Hell Song* itself exists to this day only because WATANABE, who produced it through his own company Kantô Eihai, had kept his own personal print of the film.



## GUSHING PRAYER

A film by Masao ADACHI

Japan 1971, 74 min.

With Aki SASAKI, Yûji AOKI, Hiroshi SAITÔ, Makiko KIM

Availability: World, excluding USA, UK, Italy, France, Japan, Germany/Austria/Switzerland

“A Gushing Prayer is a prayer for us all. It asks: how is it possible to escape the perceived totality of history and of capitalism?””

Desistfilm

A young girl, already a jaded sexual veteran, embarks on an odyssey of self-discovery to find out the true reasons for her dissatisfaction and total desensitization. The most cryptic and formally radical pink film from the most politically radical director ever to work in the field, the mesmerising Gushing Prayer deploys actual suicide notes and a haunting acoustic guitar refrain by folk musician Minami MASATO to unsettling effect to express the spiritual and political left vacuum in the wake of the failed student movements of the 1960s. The cinematography by Wakamatsu Pro regular Hideo ITÔ , who also shot Nagisha ÔSHIMA's notorious In the Realm of the Senses (1976), captures the landscapes of Shinjuku through an intriguing melding of the documentary with the cinematic.

The heart of Tokyo counterculture hums with performances by experimental theatre troupes and, contrastingly, real-life scenes of jeeps and tanks crawling through the streets as a reminder of just how strong the anti-terrorist police presence was in Tokyo at the turn of the decade. The part-colour format adopted by many pink films from the late 1960s to early 1970s is also used to particularly startling effect.





## INFLATABLE SEX DOLLS OF THE WASTELANDS

A film by Atsushi YAMATOYA

Japan 1967, 86 min.

With Noriko TATSUMI, Yūichi MINATO, Miki WATARI, Shōei YAMAMOTO

Availability: World, excluding USA, UK, France, Japan, Germany/Austria/Switzerland

“A very interesting, visually enthralling entry within the “pink film” sub-genre. Supported by great cinematography, a provocative script and a wonderfully manic score, it deserves to be explored and re-discovered by cinephiles all around the world.”

Asian Movie Pulse

Meeting in a blasted, barren wilderness, the hitman Shō is engaged by wealthy real estate agent Naka to track down his kidnapped lover, Sae. Naka shows him a poor quality film of the girl being beaten and assailed by a gang of four yakuza, which sets Shō out on a trail that brings him back into contact with the gang leader, Ko, who was responsible for the murder of his own girlfriend five years before. As he embarks on his quest through the dreamlike cityscapes of the late-60s Tokyo underworld for a fateful 3pm barroom rendezvous with his nemesis, Sho becomes increasingly unsure as to whether the girl really existed in the first place.

YAMATOYA'S wrote Inflatable Sex Doll of the Wastelands concurrently with his anonymous contribution to the script for Seijun SUZUKI's legendary Branded to Kill, released four months earlier.

Similarly shot in stunning monochrome scope, it is as hallucinatory, fragmentary and surreal as its companion piece, and stands as a testament to just how flexible the pink film formula could be in its first decade.





## UNDERWATER LOVE

A film by Shinji IMAOKA

Japan/Germany 2011, 76 min.

With Sawa MASAKI, Yoshirô UMEZAWA, Ai NARITA, Mutsuo YOSHIOKA

Availability: World, excluding: Japan, Germany/Austria/Switzerland

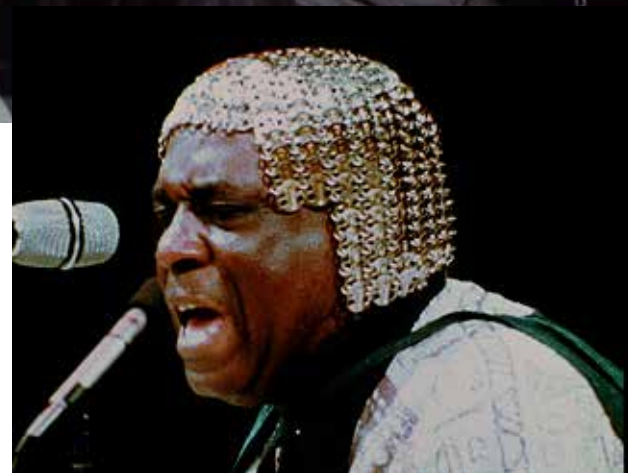
“A living tableaux of desire, regret, and redemption. Underwater Love is magic.”  
Screen Anarchy

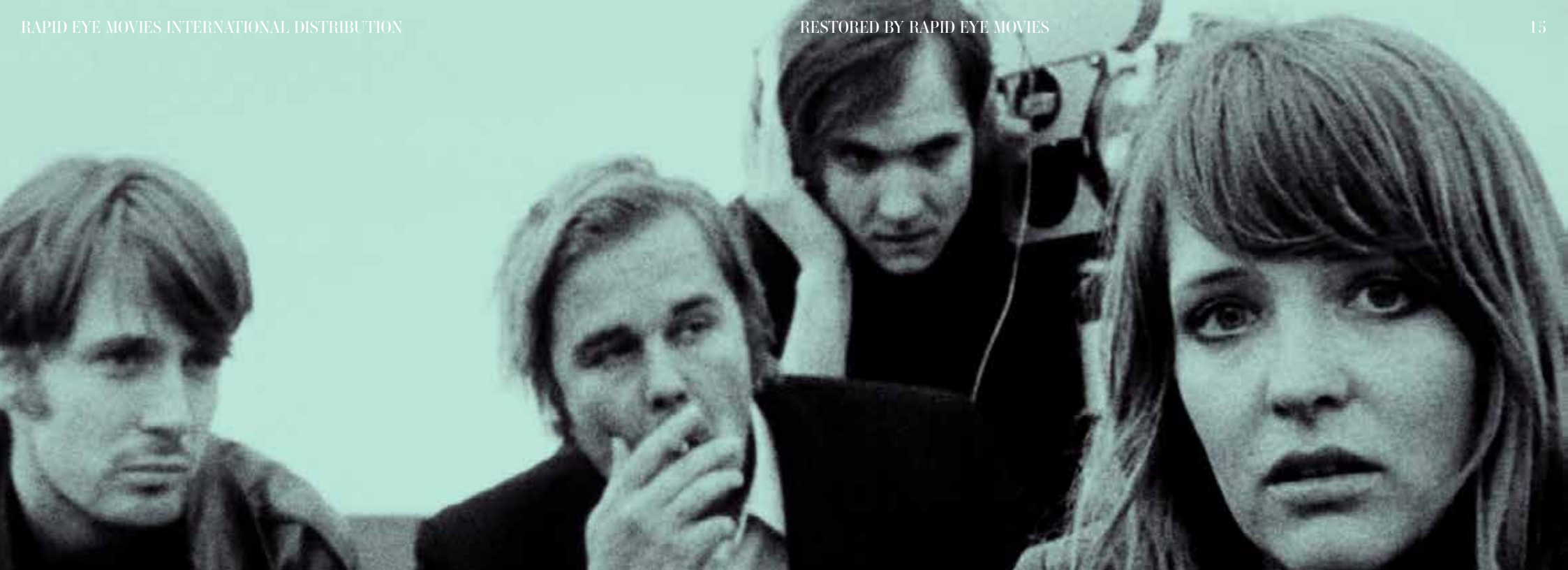
Shrill, colorful and insanely beautiful!

Asuka works in a fish factory. She is about to marry her boss. One day, however, she meets a kappa, a Japanese mythical creature that lives in a nearby lake. It turns out that this kappa is the reincarnated Aoki, Asuka's former childhood crush who drowned in his school days. What follows is a crazy spectacle of love, music and sex.

UNDERWATER LOVE - A PINK MUSICAL is the first production of the film label Rapid Eye Movies. The quirky erotic musical was created in collaboration with Japanese Pink Film production label Kokuei Company and directed by Pink Film veteran Shinji IMAOKA (Lunch Box, Frog Song). With cinematography by Christopher Doyle (In the Mood for Love) and music by the band Stereo Total.

# RESTORED BY RAPID EYE MOVIES





# BAADER

A film by Christopher Roth

Germany 2002, 115 min

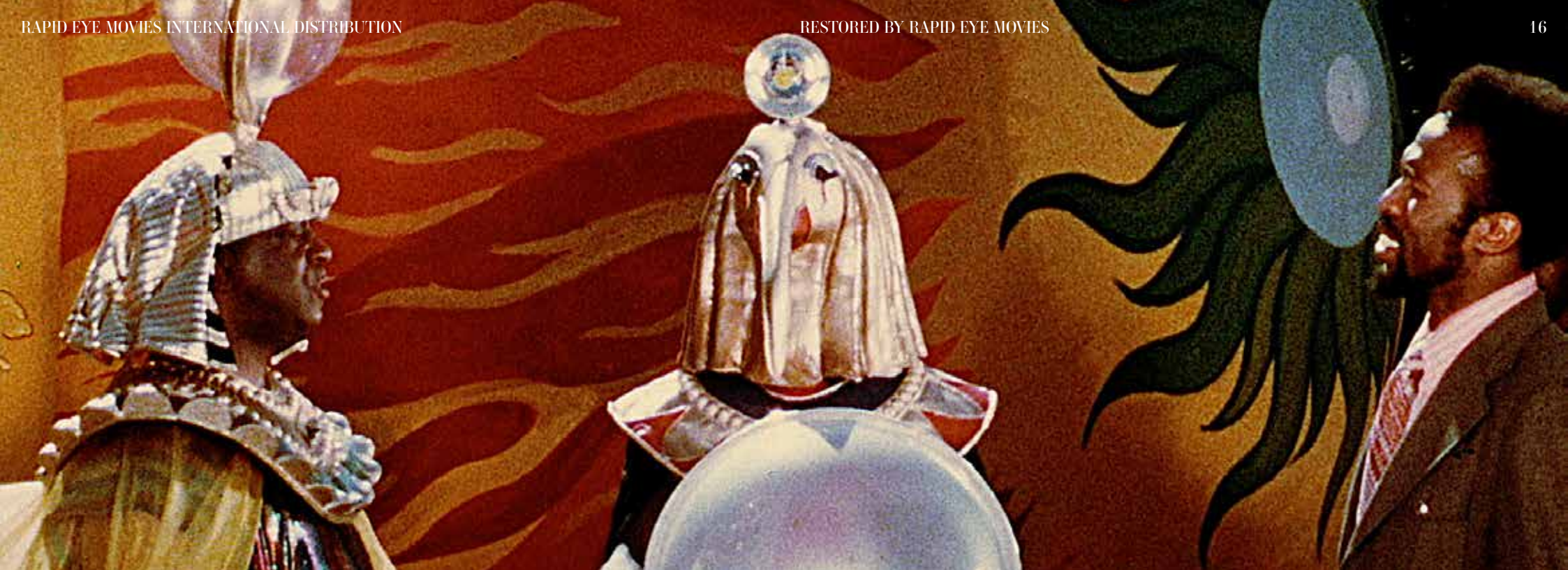
With Frank Giering, Laura Tonke, Vadim Glowna

Availability: World, excluding Germany/Austria/Switzerland

“Provocative, highly watchable and challenging in how it considers radical iconography and the individual’s responsibility to history, this is a significant work.”  
Time Out

Inspired by real life but consciously mixing fact and fiction, Baader tells the story of terrorist Andreas Baader of the notorious Red Army Faction (“the Baader-Meinhof Gang”), which operated in West Germany during the 1970s.





## SPACE IS THE PLACE

A film by John Coney

USA 1974, 82 min

With Sun Ra, Raymond Johnson, Barbara Deloney, Erika Leder, Christopher Brooks

Availability: France & Switzerland

“SPACE IS THE PLACE is a unique creation, a foggy window into one of the most creative minds of the twentieth century: equal parts maddening and enlightening.”

Cine-File

Sun Ra and his Solar Myth Arkestra return to Earth after several years in space. Ra proclaims himself to be “the alter-destiny” and sets out to enact his plan to use music as salvation for the black community—even battling with the devil himself to save black people from oppression. This unique iteration of Ra’s musical concepts and social commentary is a blend of science fiction B-movie, blaxploitation flick, and concert documentary.

SPACE IS THE PLACE is a unique film in many respects: the original (and probably only) 35mm print is a fragile one-off. It was carefully rescanned in the in-house Rapid Eye Lab. The original “Academy” aspect ratio of the film was transferred to a digital version for the first time. The result is a visual language that is missing from previous digitized versions of the film. In other words: SPACE IS THE PLACE triggers cinematic feelings again - it crackles and rustles with analog heart hunger. The highlight: digitization simultaneously saves the film from the slow physical disintegration of its analogue original and allows it to be shown in cinemas again. Rescue instead of restoration, and a sign against the impending loss of an irretrievable film heritage.



# 3 FILMS BY GÁBOR ALTORJAY

Gábor Altorjay is a happening pioneer from Budapest who has been working in Germany since the 1960's as an artist, radio playwright, activist, news editor, film author, translator and producer.

In 1965, Gábor Altorjay began studying at the Theological Academy in Budapest and was thus able to evade military service. He realised the first Hungarian happening *The Lunch – In memoriam Batu Kán* in 1966. In addition, he published the samizdat magazine, *Laura*, each issue of which presented news from the future on a roll of paper one metre long. At that time, Altorjay also began active correspondence with artists outside Hungary such as Dick Higgins and Wolf Vostell. Because of his activities, Altorjay drew the attention of the Hungarian state security offices, and he fled to Western Europe in September 1967. Since the 1980s, Altorjay has worked primarily as a film director and scriptwriter.

RAPID EYE MOVIES scanned and restored the films from the original 35mm negatives with the support of the FILMERBE SUPPORT PROGRAM. Thanks to this careful restoration, the films can be shown in digital form as a DCP for the first time since its German theatrical release. A piece of film history regained. RAPID EYE MOVIES is very proud to present these cult classics in a 4K restored version that will allow international audiences to (re)discover two true cinematic gems.





# TSCHERWONEZ

A film by Gábor Altorjay

Germany 1982, 96 min

With Tom Dokoupil, Peter Halas, Stephen Balint, Eva Buchmüller, Sheryl Sutton, Angelo Galizia

Availability: World, excluding Germany/Austria/Switzerland

“With laconic absurdity, Tscherwonez tells the story of the search for an oasis in the cultural struggle of the Cold War.”

Critic.de

The experimental new wave satire Tscherwonez plays with themes from the classic films “Battleship Potemkin” and “Ninotchka”. To the sounds of the Limburg no-wave band “The Wirtschaftswunder”, a Russian sailor named Dimitri sets sail from his ship in Hamburg to search for his missing brother Boris. The KGB, the German secret police, journalists and arms dealers are hot on his heels.

Gabor made Tscherwonez with people from the New York Squad theatre scene, like Stephen Balint and Sherryl Sutton. And also with actors from the german „neue deutsche Welle“ (German New Wave) including the members of the band The Wirtschaftswunder. This film has the particularity of existing in two versions: The original one in B&W, and also in color, in a version that has been entitled „sovjet color“.



## PANKOW '95

A film by Gábor Altorjay

Germany 1983, 77 min

With Udo Kier, Dieter Thomas Heck, Tom Dokoupil, Anthony Ingrassia,  
Christine Kaufmann

Availability: World, excluding Germany/Austria/Switzerland

“For fans of the very, very, very special! Pankow '95 seems like it has been dropped  
from a parallel dimension.”

Die Zukunft

Starring the legendary Udo Kier, Pankow '95 is an amazing and extravagant science-fiction and satirical piece that plays with politics, society and culture to realize a nightmare vision: Germany's reunification has never happened. Also starring Christine Kaufmann, and Nina Hagen (guest appearing as the Virgin Mary).





## PUNTA GRANDE

A film by Gábor Altorjay

Germany, Hungary 1996, 88 min

With Martina Schiesser, Marike Brüggemann

Availability: World, excluding Germany/Austria/Switzerland

“Gábor Altorjay creates a psychological anti-world where everyday sexual pent-up desires are reflected.”

TAZ

Fred and Lilian and their young daughter Luzi are enjoying a lovely holiday trip in Argentina. During their stay at “Punta Grande”, the tiniest hotel in the world, each one of them experiences their individual catharsis.

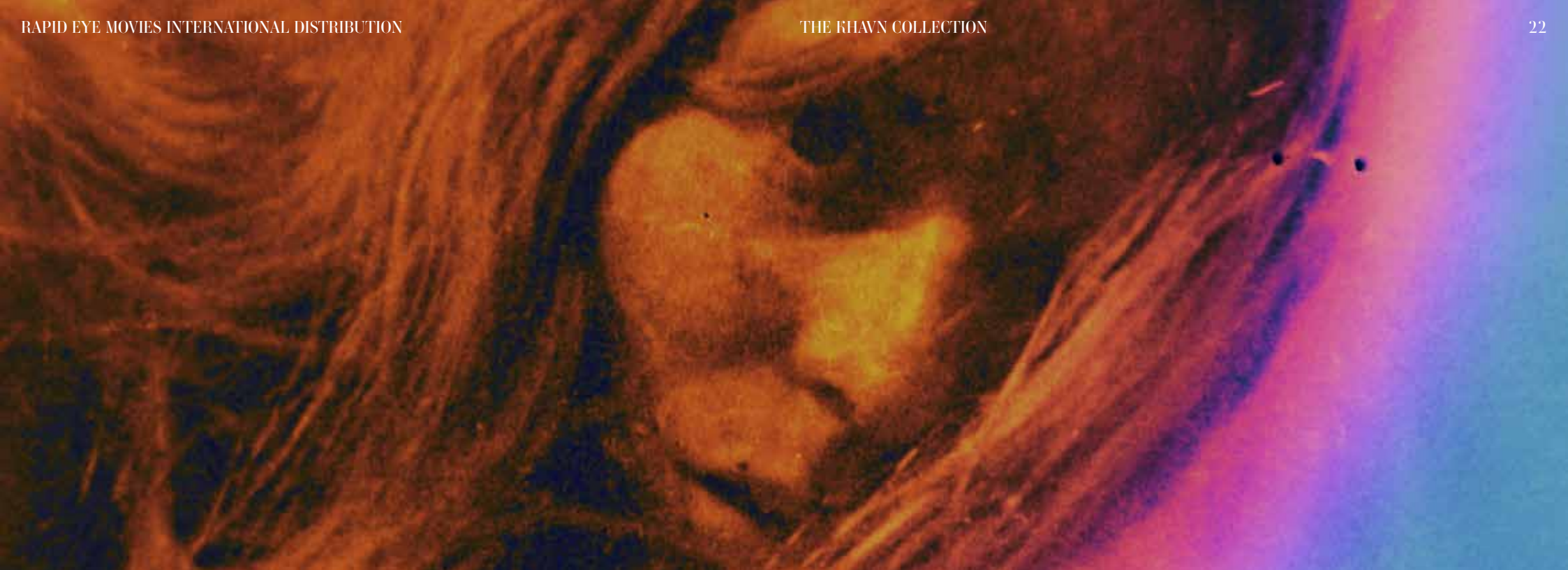


# THE KHAVN COLLECTION

Khavn's fast-growing cinematic oeuvre is a similar experiment to the one his compatriot Lav Diaz is undertaking around the same time—a comprehensive project to truthfully depict (and thus critique) the past and present of their island societies, scarred by centuries of colonization, imperialist violence and domestic dictatorships. But while Diaz does all this in the form of epic poetry, Khavn stays true to his DIY punk roots, his crazy kaleidoscopic storytelling and his mission to overwhelm us with previously unseen impressions. (Jurij Meden)

- 1 Best known as Khavn and, according to Variety, probably the most prolific filmmaker in the world.
- 2 Enfant terrible of Filipino cinema, according to the Pesaro International Film Festival.
- 3 The new Takashi Miike, claims Mondo Paura.
- 4 A rock ,n' roll filmmaker with the sensitivity of Buñuel, notes GMA News.
- 5 Che Guevara of the digital revolution, as the La Palma International Film Festival reports.
- 6 The Philippine answer to the Dogma Manifesto, explains the Singapore International Film Festival.
- 7 A real discovery and the Lars von Trier of the Philippines, wrote the Festival du Nouveau Cinéma de Montréal.
- 8 A punk rebel, claimed Die Presse at one point.
- 9 Once described as a child prodigy by Sight & Sound.
- 10 Called an „experimental extremist“ by the Rotterdam Film Festival.
- 11 A Filipino Renaissance man and a rebellious priest who outshines everything, says Film Comment.





# RIZAL'S MAKAMISA: PHANTASM OF REVENGE

A film by Khavn

Philippines, Germany 2024, 73 min

With Lilith Stangenberg, Khavn, Lav Diaz, John Lloyd Cruz

Availability: World, excluding USA, Philippines, Germany/Austria/Switzerland

“In Rizal’s Makamisa: Phantasm of Revenge, Khavn immerses us in a cinematic experience that feels less like a movie and more like an exorcism.”

Caligari



Inspired by José Rizal’s unfinished third novel, **RIZAL’S MAKAMISA: PANTASMA NG HIGANTI** is a hand-colored 35mm silent film about the fragmented colonial history of the Filipino people set during the surreal turn of the 20th century during the tumultuous transition between Spanish and American colonial powers.

A hallucinatory odyssey shot in 7 days on 99 rolls of expired 35mm Fuji, the film was hand-processed in a bathtub in Manila - before being color-tinted & toned to appear as a malevolent ghost from early 20th century cinema.

Featuring a cameo by Lav Diaz as the angriest Christ in the world and a tropical-futuristic soundtrack by David Toop and Khavn & the Kontra-Kino orchestra.



# LOVE IS A DOG FROM HELL

A film by Khavn  
Philippines, Germany 2021, 90 min  
With Lilith Stangenberg

Availability: World, excluding Philippines, Germany/Austria/Switzerland



“A triumph of the absurd and the grotesque, and a masterclass on how chaos can be presented artfully on screen. Bukowski-loaned “Love is a Dog from Hell” is one of the best works of Khavn’s vast filmography.”

Asian Movie Pulse

In Manila, Khavn’s home city, Lilith Stangenberg as Orpheus goes through a hell. While passionately searching for her Eurydiko, he is already hot on her heels. Nothing in LOVE IS A DOG FROM HELL is fixed, all is rhythm. Orpheus has left behind the ancient tragedy with its standards, believing in the mammoths of fantasy, the power of music, and the capacity for love, which are the cornerstones of all cinema.





# ORPHEA

A film by Khavn & Alexander Kluge  
Philippines, Germany 2020, 99 min  
With Lilith Stangenberg, Ian Madrigal

Availability: World, excluding Portugal, Philippines, Germany/Austria/Switzerland



The myth of Orpheus is well-known: he returns back to life from the underworld and laments the loss of his love with his music. Alexander Kluge and Khavn, an exceptional duo with explosive power, take this myth as the basis for a genuine revolution. Orpheus' journey to the realm of the dead to save Eurydice has been failing for millennia and ends fatally. Anyone who wants to give the story a different twist must come up with something new, such as switching the genders. The result is "Orphea". Determined to do anything for her "Euridiko", Orphea (superbly played by Lilith Stangenberg) possesses the stirring power of music. Not only does she want to look at her beloved, she is intent on bringing all the dead back to life. Orphea is the angel of history: she turns her face to the past and is blown towards the future, understanding everything and carrying it all along with her. Philippine slums, immortality projects in the wake of the Russian Revolution, afterlife research in Silicon Valley, migration movements in Europe. The thousand-headed snake, the woolly mammoth, Tchaikovsky, Purcell, Adorno, Rilke... Kluge and Khavn deliver a total work of art for the new millennium.

"By far the most radically satisfying and freshest film of the 2020 Berlinale."  
MUBI NOTEBOOK



# ALIPATO

The Very Brief life of an Ember

A film by Khavn

Philippines, Germany 2016, 88 min

With Marti San Juan, Dido de la Paz, Rey Cardines, Robin Palmes

Availability: World, excluding Portugal, Philippines, Germany/Austria/Switzerland



INTERNATIONAL  
FILM FESTIVAL  
ROTTERDAM

In 2025, a gang of kids – aged between five and fifteen – terrorise the slums of Manila. They have nicknames like Pork Chop, Bull Dog, Snowman, McAbnormal and J. Blo. When this notorious thieving and murdering Kotka gang decides to rob a bank, things go wrong and the leader ends up in jail. When he is released in 2053, the big question is where the booty is.

After which this unconventional crime film turns into an equally unconventional whodunnit: Who is the serial killer systematically killing all the gang members? In his characteristically whirlwind style, Khavn uses slo-mo and high-speed images, plenty of wide-angle shots, animation (including stop-motion) and an idiosyncratic mix of humour and grotesque violence. Meanwhile, he evokes an alarming picture of 'Mondomanila', where children grow up among the refuse dumps without any sense of morals and a smoking toddler with a pistol in his hand is not an unusual sight.

“Definitely a masterpiece and a very entertaining spectacle on all aspects.”

Asian Movie Pulse





## RUINED HEART

Another Love Story Between a Criminal and a Whore

A film by Khavn

Philippines, Germany 2014, 73 min

With Tadanobu Asano, Nathalia Acevedo, Elena Kazan, Brenda Mage

Availability: World, excluding Philippines, Germany/Austria/Switzerland

“Ruined Heart is fresh, explosive, and new. It deserves as much attention as possible.”

Screen Anarchy



A hitman falls in love with the crime boss's girl. Now the pair must run for their lives as the boss brings down the full fury of his mob upon them. Somewhere in Manila, a crime boss rules with an iron fist. He uses religion and violence to stay in power. What superstition and razzle dazzle don't accomplish, his goons do. To his most loyal henchman he gives the task of guarding his woman, who is headstrong and impulsive, and often gets into trouble. Before long, she falls in love with the henchman, and the star-crossed lovers decide to leave town. Fighting ensues. It is while on the run that they finally get to know each other for the first time...

RUINED HEART is an unbridled cocktail and intoxicating punk noir opera, for which a global team came together: underground filmmaker Khavn De La Cruz received support from legendary cinematographer Christopher Doyle and the music by electro pop duo Stereo Total, Australian singer-songwriter Scott Matthew and the Filipino Mabuhay Singers.





# MISERICORDIA

A film by Khavn  
Philippines, Germany 2013, 70 min  
With Dante Perez

Availability: World, excluding Philippines, Germany/Austria/Switzerland



INTERNATIONAL  
FILM FESTIVAL  
ROTTERDAM

This travel-shockumentary-vampire fiction could well be a disguised ode to the Mondo films of Jacopetti, but with Khavn you never really know. Our guide is Kristo Vampiro, who admits in a voice-over that he is willing to go very far to quench his thirst for blood. The entirely blood-red images show the continual self-castigation of people in the street, juxtaposed with cock fights and acted crucifixions, complete with mouth-organ music.

According to Khavn, the film came about during a four-day tour of the Filipino archipelago which he gave an Italian friend. They stopped at the folk-&-roll bar Hobbit House, where all the waiters are dwarfs, and visited the Ringside brothel. They also stopped at several cock fights, which cost the losing gamblers a week's income, but also made them believe that one good win could save them. Khavn also filmed the cemetery, 'maybe the only real utopia in Southeast Asia'.

"Astonishingly beautiful. Khavn is a beacon of hope for truly wild world cinema."  
Screen Anarchy



# MONDOMANILA

A film by Khavn

Philippines, Germany 2012, 75 min

With Tim Mabalot, Marife Necesito, Palito, Alex Tiglao

Availability: World, excluding Philippines, Germany/Austria/Switzerland



INTERNATIONAL  
FILM FESTIVAL  
ROTTERDAM

MONDO CANE is the legendary and cruel shockumentary by Gualtiero Jacopetti. Khavn sees his own Mondo in Manila. Jacopetti was an outsider; Khavn is a participant. Life in the slums of large Third World cities has been filmed in many different ways, but never before was a musical made about it. Khavn de La Cruz has been involved since 2003 with a unique celebration of the lives of losers in the ghettos of Manila, the Filipino capital. Characters like the teenager Tony D and his depraved friends. There's Lovely Loanshark, the gambling addict, a slum milker who's always screaming. Sgt. Pepper is a policeman and (to his great dismay) the father of only daughters and a gay son. There's Steve Banners, the old white pederast, and Ogo X, the malformed rapper. The film shows a colourful, occasionally almost glamorous but also violent, rancid and perverse society in the gutter, in flashy, fast-cut scenes, with absurd dialogues and bizarre events. Khavn shakes up film styles to his heart's content: exuberant video clips, grubby film noir, hyper-realistic documentary and even slapstick – linked by an original story and rousing music.

“A joyfully outrageous slice of life in the slums set to a punky soundtrack..”  
Electric Sheep



# THE ALEXANDER KLUGE COLLECTION

Alexander Kluge (b. 1932) is an author, filmmaker, and lawyer. His research and practice revolves around film, literature, social theory, film theory, and political action on various cultural fronts. Kluge is credited with the launch of the New German Cinema movement, and his body of work can be regarded as a continuation of the Critical Theory of the Frankfurt School. His first feature film, *Yesterday Girl*, won the Silver Lion at the Venice Film Festival in 1966. In 1987, Kluge founded the television production company dctp.tv, which produces independent television slots on German commercial television. In 2008, he presented the almost-nine-hour-long *News from Ideological Antiquity: Marx/Eisenstein/Capital*—a reinvention of Eisenstein's unfinished project of filming *Capital* by Karl Marx. Alexander Kluge's major works of social criticism include *Öffentlichkeit und Erfahrung* (Public Sphere and Experience) and *History and Obstinacy*, both co-written with Oskar Negt. His exhibitions include *The Boat is Leaking*. *The Captain Lied* (Fondazione Prada, Venice, 2017), *Pluriversum* (Museum Folkwang, Essen, 2017; Belvedere 21, Vienna, 2018). Together with New York poet Ben Lerner, Kluge published *The Snows of Venice* in 2018. Recently he started experimenting with AI having directed two films exclusively using the technology, *Cosmic Miniatures* (2024) and *Primitive Diversity* (2025). Both films had their World Premiere at the International Film Festival Rotterdam.







# PRIMITIVE DIVERSITY

A film by Alexander Kluge  
Germany 2025, 80 min

Availability: World, excluding Germany/Austria/Switzerland



INTERNATIONAL  
FILM FESTIVAL  
ROTTERDAM

Filmmaker Alexander Kluge loves to use the expression 'primitive diversity' in relation to the origins of his art: the first films that were made, their genres, motives and moods. With the development of AI, Kluge asks, what could its primitive diversity look like?

In his second film using artificial intelligence, the legendary director presents a sharp and ironic journey through the history and future of image technology.

"What a joy Primitive Diversity is!"  
Olaf Möller (IFFR)



## COSMIC MINIATURES

A film by Alexander Kluge  
Germany 2024, 94 min

Availability: World, excluding Germany/Austria/Switzerland

“What makes Cosmic Miniatures especially satisfying is the way Kluge connects back to the early 1970s, arguably his most exuberant filmmaking period.”

Olaf Möller (IFFR)



INTERNATIONAL  
FILM FESTIVAL  
ROTTERDAM

At 92 years of age, Alexander Kluge is solidly regarded as a trailblazing figure in New German Cinema and the avant-garde. He remains active and curious about media, so it's no wonder that he recently began experimenting with artificial intelligence. My film concerns the speed of light, animals of the Milky Way, possibilities of escape, and emergency exits—should the Earth die—into the, at present, still distant cosmos. As well as cats, dogs, and Pirx the spaceship pilot, not to mention the experience of time in the universe, so comfortingly different from that of our own lives and contemporary world. exists. This film has to do with our true home, the stars. In the billions of cells that we human beings—like all good animals—carry around with us on a day-to-day basis there is a trace of stardust. Three suns had to explode before those hydrogen and helium clouds could become the matter of which our Earth and life itself are made, a concern





# HAPPY LAMENTO

A film by Alexander Kluge & Khavn

Germany 2018, 99 min

With Helge Schneider, Heiner Müller, Galina Antoschewskaja, Peter Berling

Availability: World, excluding Germany/Austria/Switzerland



After more than 20 years, Alexander Kluge returns to the big screen. His cheerful lament combines the slums of Manila with Elvis Presley and King Kong. When Heiner Müller muses about the moon, Helge Schneider about the orchestration of space and Peter Berling about the military utility of lions, you are almost certainly in a film by Alexander Kluge. He links the G20 summit with the circus, electric elephants and blue moons in a way that is as associative as it is playful. The film was made in collaboration with the Filipino cinema rebel Khavn, with excerpts from his film *ALIPATO - A BRIEF LIFE OF AN EMBER* setting the tone for the essay.





# THE POWER OF EMOTIONS

A film by Alexander Kluge

Germany 1983, 115 min

With Hannelore Hoger, Alexandra Kluge, Edgar M. Böhlke, Klaus Wennemann,  
Paulus Manker, Beate

Availability: World, excluding Germany/Austria/Switzerland



MOSTRA INTERNAZIONALE  
D'ARTE CINEMATOGRAFICA

“Perhaps Alexander Kluge’s most striking and interesting essay film...a rigorous yet freewheeling combination of fact and fiction”

Jonathan Rosenbaum

Emotion isn’t to be confused with sentimentality. Emotion is ancient and more powerful than any art form. In this intellectual perspective of what emotion is and does, director Alexander Kluge has divided the topic into 12 parts with titles such as “The Change,” “Act Five” or “The Shot.”



## YESTERDAY GIRL

A film by Alexander Kluge

Germany 1966, 88 min

With Alexandra Kluge

Alexander Kluge's first Film

Availability: World, excluding Germany/Austria/Switzerland



MOSTRA INTERNAZIONALE  
D'ARTE CINEMATOGRAFICA

“Filled with Godardian flourishes, Yesterday Girl is a wild, unpredictable ride offering a cornucopia of experimental cinematic language. Though made more than 50 years ago, it remains a fresh and cardinal piece of West German cinema.”

Toronto International Film Festival

Anita is a young German Jewish woman from the GDR who arrives in West Berlin to set out on a new life. Weaving her way through a tempting capitalist society for the first time in her life, she quickly falls under the influence of the West's consumerism and its desire for instant gratification.

