



THE POLICE OFFICER'S WIFE

A FILM BY
PHILIP GRÖNING


MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
la Biennale di Venezia 2013
Venezia 70 - Competition

tiff. toronto
international
film festival®
OFFICIAL SELECTION 2013



SYNOPSIS

DIE FRAU DES POLIZISTEN is een in hoofdstukken vertelde intieme familiegeschiedenis. Het intelligente jonge dochtertje van het gezin is het cement in de gaandeweg verslechterende relatie tussen haar jonge moeder Christine en vader Uwe, die een politieman is in een kleine Duitse provinciestad. Er is niet veel nodig om de achterdocht en spanning te laten omslaan in geweld.

In deze film ontrafelt Philip Gröning (INTO GREAT SILENCE) de duistere kant van liefde, verlangen, macht en schaamte.

Winnaar van de Special Jury Prize tijdens het Filmfestival van Venetië 2013.





**COMMENTS
FROM
WRITER/DIRECTOR
PHILIP GRÖNING**

In the arm wrestling scene, the husband and wife act almost like children. I thought it would be nice to see this playful degree between them. But it's also a scene about sensuality. After all, they are attracted to one another.

This film is also **about bodies**.

When I shot this scene, I wanted to explore this sensual quality. There is also the competitive nature. He lets her win and I like that. The result is that they end up having sex.



The Police Officer's Wife is a film about the virtue of love, the virtue of curiosity, the virtue of joy. The young wife does what she can to save the child's soul, to keep it intact, to help it grow.

TO TEACH THE CHILD LOVE. But as the violence between husband and wife escalates, this young woman sinks. The Police Officer's Wife is also about

the
dark within us.

Shift work, service in uniform, poor pay with hardly any prospect of improvement over the length of his career. This policeman husband beats his wife. He hits her. Out of pressure, out of hate, out of affection, because of the insane **HELPLESSNESS** of this life that has descended over him as if he weren't there. The **HELPLESSNESS** of wanting to be close to her; the **HELPLESSNESS** of the closeness between mother and child which he can't penetrate.



Nothing is more turbulent than the **HELPLESSNESS** of love.

The film is divided into *chapters* because we need the distance that chapters offer. The chapters have no names. Each chapter begins with a black screen with the words of the title: Begin Chapter 1. And ends with the words: End Chapter 1. Black. Fade in title: Begin Chapter 2.

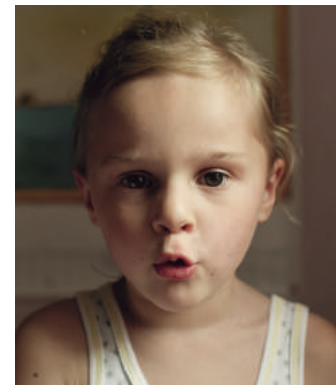
A n d s o o n .



It's an endless and endlessly beautiful, job to protect the ^{SOUL} OF A CHILD and watching her develop. She plants the seed of love in her daughter and watches it grow. The seed of love, the soul of every human being. She does absolutely everything to prevent anything from happening to her child. She creates a place of warmth in which the soul of her daughter *can evolve.*



Singing. Teaching the little child to sing, again and again, constant *singing* which sometimes goes on for days. *Singing* is also laughing, breathing, forgetting the words, cheating, suddenly stopping, *singing* to the point of not being able to breathe, singing under the covers, singing at the supermarket check-out when the child suddenly remembers the song, and hopes the cashier might give her a treat.



The police officer's wife is creating a space in the world for her child's soul. The *creation of a soul*. A child's curiosity about the world around her is turned into pure pleasure. Trust battles and conquers horror. This small child learns that she is alive, another living

LOvEd, LOvINg, PrECIOuS.



ANIMALS. Naturally the child loves animals. And the mother shows her animals. Animals around town, because a zoo is too far away and too expensive for the wife of a policeman. Animals around town: bunnies, squirrels, birds, a badger's lair in the little park, **worms**. And the **FOX**. The legendary fox of picture books and songs. The stealthy, red and sly fox. Nocturnal.

In the courtyard garden, there were all these worms. So I added them to the animals that the mother wants to introduce to her daughter. The little girl pours water on the worm, thinking that she is helping the worm. But actually she is nearly drowning it. They come out of the ground because of the rain water. The child is nearly killing it though she thinks she is helping it. She learned this *desire to* **HELP** from her mother.



Love for her **F**ATHER.

That is the most difficult thing: To teach, to allow the child to love this man, this man who hits the mother. Even this father. Because it is important for the child's soul; because people are formed by their ability to love. To guide her daughter's trembling hand across child

- who is afraid of her pyjama pants "because they have a bear on them who always hits the other animals because he is stronger" – that the stronger one is not always bad. And the stronger one doesn't always hit the others.



There is violence in their home. Abrupt, absolutely helpless, brutal and desperate. The policeman stands almost crushed between his roles. He resorts to violence when everything becomes too much for him. He is not a particularly strong

The Police Officer's Wife is a film about tremendous neediness. It's a film about ~~tenderness~~, a need for tenderness. There is a major PARADOX in violent relationships. The more hurt, isolated, and ashamed the police officer's wife feels, the more she yearns for the tiniest gestures of tenderness, for her husband's touch. A stroke of the hand in the morning after the evening beating can prolong the relationship for years.



The mother takes a bath
with the child. Together they
sing, while mother holds
daughter on her tummy.
And while she sings, she
slides under the soft bubbles
and the warm water, holds
her nose briefly and then
comes back up and continues
singing. Their song. Then it is
so still. gently sliding into
song and into *death*.



Destruction **grows** within the policeman.

It's a brutality he could never have imagined until it came. It's like
a second being which possesses him and runs its violent course.
A void expands between him and his world. In the end, he is left
standing
in pure white
nothing
ness.

The wife is eventually destroyed by the hopelessness of finding help
for the violence committed by the man who should protect her. The
policeman's wife is broken in a single movement. *She loses* her
balance without ceremony, very simply. Basically ***in one blow***.



THE OLD MAN

is a mystery, even to me. His
role is purposefully vague. He
could be the policeman's fa-
ther. Some might interpret him
as the policeman as an old man,
now alone and looking back.
What I am sure about is that
this old man is like Tiresias.
He can foresee all, but he can
do nothing about it. The Old
Man might even be already
dead and looking down at
what is happening.

The classic *Greek Chorus*
generally comments on the
story. In this case, the Old
Man is like a quiet chorus. He
represents how society deals
with domestic violence –
passive,.....
.....s i l e n t .

A man and a woman are sitting closely together, looking down. The woman is on the left, wearing a white tank top and a necklace. The man is on the right, wearing a dark t-shirt and a watch. They are both looking down at their hands, which are resting on their laps. The background is a textured wall with a painting on the right side.

**DIRECTOR
PHILIP
GRÖNING**

Born in 1959 in Düsseldorf, Philip Gröning started his own production company while he was still studying at the HFF Munich in 1986, and since then has been responsible on all his films for production, directing, screenplay, editing and for the major part of the cinematography.

Gröning first attracted attention in 1992 with his film *The Terrorists*, the TV broadcast of which the then German Chancellor Helmut Kohl unsuccessfully tried to prevent. The film won the Bronze Leopard in Locarno and ran at the Sundance International Film Festival. Gröning gained international recognition in 2000 for his film *Love, Money, Love*, which won the Leopard in Locarno for lead actress Sabine Timoteo. His greatest success both in Germany and internationally came in 2005 with *Into Great Silence*, a 162-minute artistic documentary film that was a surprise worldwide audience success and among others won the Special Jury Prize in Sundance, the European Film Award, the Bavarian Film Award and German film Critic's Association Award as well a nomination for a German Film Award.

Philip Gröning was Jury President for the section "Orrizonti" at the Venice Film Festival in 2006, as well as Member of the Jury at the Munich Filmfest in 2009. He is a member of the European Film Academy and the German Film Academy as well as the Bavarian Academy for the Fine Arts.

Selected Filmography

- 2013 *The Police Officer's Wife* (*Die Frau Des Polizisten*)
- 2005 *Into Great Silence* (*Die Grosse Stille*)
- 2000 *Love, Money, Love* (*L'amour, L'argent, L'amour*)
- 1993 *Opfer. Zeugen – Segment In Neues Deutschland* (*Documentary*)
- 1992 *The Terrorists* (*Die Terroristen!*)
- 1988 *Summer* (*Sommer*)





CAST

Alexandra Finder

Alexandra Finder was born in Berlin and danced ballet, folklore and jazz from the age of five to that of fifteen (one year of which was at the ballet school of the Leipzig Opera). Having completed her schooling, she studied at the Ernst Busch Academy of dramatic Art from 2000 to 2004. After graduating, she was an ensemble member of the Hessische Staatstheater Wiesbaden from 2004 to 2008.

Alexandra Finder has been freelancing since 2008 and acted in Janusz Wisniewski's production *Noah's Ark – The new end of Europe* in Poznan. The play was a European coproduction with performances in Warsaw, Tel Aviv, Bologna and graz. From 2009 to 2010 she was at the deutsche Theater in Berlin. She has been living in Frankfurt since autumn 2012, where she is currently rehearsing at the Schauspiel Frankfurt.

Besides appearing on stage, she also played in Philip gröning's cinema film *Die Frau des Polizisten*, Harald Bergmann's *Brinkmanns Zorn* (grimme Award), the Azerbaijani cinema film *Three Girls*, *Tatort*- and other television and cinema productions. Capoeira (Afro Brazilian martial arts/dance) has been a fixture in her life since 2005.



David Zimmerschied

David Zimmerschied, born in Passau in '83 studied theatre in Munich and upon graduation, he joined the TK Zurich. After that he came back to Munich, where he still lives and made his screen debut with the leading role in Radu Gabrea's 2007 coming of age film *The Beheaded Rooster*. Since then, David has acted in many TV series and films, including *Generation War (Unsere Mütter, Unsere Väter)*, 2013's big World War II mini-series. In addition to his work in film and theater, David still enjoys being up on stage once in a while.

Cast & Crew



CAST

Christine – *Alexandra Finder*
uwe – *David Zimmerschied*
Clara – *Pia & Chiara Kleemann*
Alter Mann – *Horst Rehberg*
Kollegin – *Katharina Susewind*
Kalle – *Lars Rudolph*

CREW

director – *Philip Gröning*
Writer – *Philip Gröning Co-*
Writer – *Carola Diekmann*
Producers – *Philip Gröning, Dr. Matthias Esche,*
Philipp Kreuzer, Werner Wirsing
Commissioning Editors – *Bayerischer Rundfunk,*
Dr. Cornelia Ackers; ZDF/Arte, Anne Even
Supervising Line Producer – *Gilbert Möhler*
Line Producers – *Martin Blankemeyer,*
Christine Günther
Production Manager – *Christine Günther*
Cinematography – *Philip Gröning*
Sound – *Marc Parisotto, Uwe Dresch*
Production design – *Petra Barchi,*

Petra Klimek, Adán Hernández S.
Art director – *Federica Bologna*
Costume designer – *Ute Paffendorf*
Make-up – *Magdalena Ocker, Claudia Schaaf*
Casting Children – *Verena Ansguesser*
Casting – *Suse Marquardt Besetzungsbüro*
Editing – *Hannes Bruun, Philip Gröning*

A *Philip Gröning* Filmproduktion

In coproduction with – *Bavaria Pictures GmbH,*
Bavaria Film GmbH,
3L Filmproduktion GmbH & Co. KG,
Bayerischer Rundfunk

With the support of – *ZDF/arte*

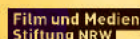
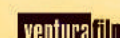
In collaboration with – *Ventura Film SA,*
RSI

Funded by –
Film- und Medienstiftung NRW,
Deutscher Filmförderfonds (DFFF),
Filmförderungsanstalt (FFA),

Der Beauftragte der Bundes-
regierung
für Kultur und Medien
(BKM)

Technical Info

germany, 2013
Length – 172 min
Sound – 5.1
Aspect ratio – 1:2
Language – *german*



Der Beauftragte der Bundesregierung
für Kultur und Medien





DIE FRAU DES POLIZISTEN
wordt gedistribueerd door

ABC-Cinemien
Amsteldijk 10
1074 HP Amsterdam

T: 020-5776010
W: www.cinemien.nl

Voor meer informatie over de film, kunt u contact
opnemen met:

Anne Kervers | anne.kervers@filminc.nl |
0616274537 | **020-5776022**