



**Friedrich-Baur-Stiftung**

**Bayerische  
Akademie  
der Schönen  
Künste**

internationale  
**HOF FILMS**  
hofer filmtage

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## **52nd Hof International Film Festival 2018**

### **First-time presentation of the Hof Gold Prize of the Friedrich Baur Foundation Awarded by the Bavarian Academy of Fine Arts in Memory of Heinz Badewitz**

*Hof, 27 October 2018* – The Hof Gold Prize of the Friedrich Baur Foundation was awarded this year for the first time for the best full-length feature film. The Film and Media Arts Department of the Bavarian Academy of Fine Arts annually selects a mentor from the Film and Media Arts Department who determines the award winner. For 2018, the director Edgar Reitz (whose films include HEIMAT, HOME FROM HOME – CHRONICLE OF A VISION, among others) took on mentoring responsibilities.

All directors whose first full-length feature films premiere at the Hof International Film Festival and are German feature film productions are automatically eligible for the Hof Gold Prize.

The award consists of a certified bar of gold weighing in at one kilogram of pure gold (current market value approximately 35,000 euros). Additionally, the mentor provides artistic consultation to the award winner for the duration of one year for the development of a new film.

The Hof Gold Prize for Best Direction goes, for the very first time, to

## **LUZIE LOOSE for her debut film SWIMMING**

Extract from mentor Edgar Reitz's decision:

“The young writer-director depicts in her debut film the youth of “generation smartphone”, their confrontation with their overwhelmed parents and teachers, and their desperate search for themselves. Vicious competitive struggles and bullying determine the lives of these youth in internet forums and on social media. A virtual battlefield arises where one’s mobile phone becomes a weapon. The observant perspective of the author recognizes the psychological stress of this smartphone youth and relates new forms of individual guilt. With her leading actress Stephanie Amarell, Luzie Loose has found an unforgettable face, a face which can be regarded as a rare godsend of expressive force and authenticity.

SWIMMING is a classic auteur film, one which, in this story, is self-reflective and conveys that the lens of a camera is anything but a harmless toy. The cinematographer Anne Bollick and the costume designer Melanie Seifert bolster the narrative talent of Luzie Loose with so many beautiful details and demonstrate just how much it really matters to stay close to the faces and the characters. Even when apparent conclusions or dramaturgically patent solutions seem obvious, the director does not fall prey to this and continues to narrate and narrate. As a result, her debut film SWIMMING remains surprising and enlightening. SWIMMING is a film which excites the viewer's curiosity for the further career of this talented director.

Best regards

Ana Radica and Annette Klarmann

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