

# Blätterdach



EIN FILM VON ANNA CAROLINE ARNDT  
KAMERA: ANSELM BELSER, MUSIK: OSTÖCKENBERG, SOUND: MARKUS STERNBAUER, COLORIST: JASPER BRANDT, SCHNITT: ANNA CAROLINE ARNDT,  
PROD. BERATUNG: SUSANN SCHINK, PRODUCER: GREGOR MATUSCHEK, UNTERTITEL: DUNJA CHRISTOCHOWITZ, GRAFIK: CUORE.BERLIN, REGIE: ANNA CAROLINE ARNDT

Original Title: Blätterdach  
 English Title: Roof of Leaves

Genre: Documentary Film  
 Country of Production: Germany  
 Original Language: german  
 Subtitles: english  
 Length: 105 min  
 Year of Production: 2021

Synopsis:

How to unlearn what we have learned.  
 Constantin, Sarah and Gregor live in a polyamorous relationship.  
 Roof of Leaves follows them on their search of a mindful way of dealing with each others emotions. They unravel a religious childhood trauma from the past, discuss, wrestle, sing, listen and try to establish a new space of possibilities of how to live and love.

Online Screener: <https://vimeo.com/520556747> Password: Blaetterdach\_2103\_1\_sub\_eng

Trailer: <https://vimeo.com/521943479>

Instagram: <https://www.instagram.com/blaetterdach.film>

Festivals:

Ji.hlava Interantional Documentary Film Festival - Worldpremiere (Section Testimonies)

<https://www.ji-hlava.com/filmy/baldachyn>

Vision du Réel 2021 - VdR - Film Market

Director: Anna Caroline Arndt  
 Cinematographer: Anselm Belser  
 Music: Ostückenberg  
 Sound Designer: Markus Sternbauer  
 Colorist: Jasper Brandt  
 Editor: Anna Caroline Arndt  
 Consultant: Susann Schimk  
 Producer: Gregor Matuschek  
 Exec. Producer: Anna Caroline Arndt  
 Subtitles: Dunja Christochowitz

Protagonists:

Constantin Kleditz  
 Sarah Kleditz  
 Gregor Voelkel  
 Christiane Kleditz

Technical Information:

Format: DCP or .mov (H.264, ProRes)  
 Ratio: 1.77:1  
 Color: color  
 Sound: Stereo  
 Language: german  
 Subtitles: english



## Anna Caroline Arndt Set to Follow Ji.hlava Entry 'Roof of Leaves' With 'This Is Our House' and Feminist Revenge Film 'Over' (EXCLUSIVE)

By [Marta Balaga](#) ▾



About to celebrate the world premiere of “Roof of Leaves,” chosen for Ji.hlava Intl. Documentary Film Festival’s Testimonies section, German director [Anna Caroline Arndt](#) is readying her next projects. These include a feminist revenge film “Over” – “It’s not going to be ‘Bandidas,’ ” she jokes, promising a more realistic take than the Salma Hayek and Penélope Cruz starrer – and another documentary, “This Is Our House,” in which she will go up close and personal, talking about her upbringing in a Berlin commune in the 1980s.

“I grew up with 27 different people. It’s basically my story, so this time, I will have to be in the film,” she tells *Variety*. “It’s going to be an intense process, going back to where I came from, meeting all these people who often lead completely different lives. What we have experienced was really extraordinary in a way.”

Arndt also turned to her family in “Roof of Leaves,” in which she explores the polyamorous relationships of her cousin Constantin. While he pursues romantic entanglements with other women, his girlfriend Sarah meets Gregor and the three start to form an unconventional family unit.

“I was thinking about the whole subject of non-monogamous relationships for a long time. Then I found out about Christian’s story,” says Arndt, calling the film her “most intimate” work to date.

“They found a way to communicate, find new structures and basically free themselves. We all have certain concepts in our heads about how to live and work, about what family is. They turned that thing upside down. It was interesting, [seeing] how they do it and how they are so open to every feeling and thought.”

In her film, produced by Gregor Matuschek and lensed by Anselm Belser, they find refuge in nature. “It’s protecting them but it’s also constantly changing, like their relationship,” she says. They also open up about their trials, as their new way of life doesn’t come easy. Especially to Sarah, struggling with jealousy.

“You could make a film where everyone goes, ‘It’s the greatest concept ever!’ They say they are happy, but it’s a struggle and you can feel it,” she notes, pointing out that each of the characters deals with the situation in a completely different way.

“It’s a process. Sarah is struggling and yet she is still willing to go to those lengths and be open. She works hard to keep that whole system going. When it comes to romantic relationships, we always think of exclusiveness, which is really limiting. We have different kinds of feelings for different people.”

Admitting the concept of the film proves intriguing to many, Arndt wanted to make sure her protagonists felt “represented and seen,” letting them address her directly in the movie.

“There is a reason why there is a couch on the poster – it felt like group therapy! After shooting, we would always discuss what had happened and how everyone felt about it. I was aware it’s a very sensitive situation. I had to be careful and take care of them too,” she says, although combining the roles of a director and a cousin brought its own challenges.

“It was hard to keep my distance. I am always coming from an emotional connection and when you talk about relationships and love, you can’t just look at them from the outside,” she says.

While the three still live together, their relationship has changed over time. They are fine with going public with it, however, argues the director.

“They are just a little afraid of what the people they know are going to say. Some don’t know how they live and not everybody loves it of course. For some, it’s ‘disgusting.’ That being said, as a society, we are thinking about what we have learnt and what we can unlearn. We are all trying to find new ways and that’s what they do.”



#### Directors Note:

Roof of Leaves is my first feature-length Documentary Film. The Film deals with the unlearning of normative patterns, in relationships and in life in general. It is an intimate and personal Film telling the story of Constantin, Sarah and Gregor – three young people living together in a polyamorous relationship in Leipzig, Germany. An underlining religious childhood trauma and oppressed emotions, are the starting point for them to question what they have learned. They openly ask themselves, how to learn to deal with one’s emotions – the jealousy, insecurities, emotional detachment, loving several people at the same time – and how to define one’s own life and identity not being forced into normative structures? Constantin says about any concept: “You can always go back to square one and as yourself: how do I really think about it? And for what reasons?”

I realised that his story of finding identity, overcoming trauma, questioning the learned patterns and being radically honest to oneself, was a story of general validity. Everyone is looking for a definition, for an identity, a concept to live by. During the development I understood that this process was opened up for Constantin with Sarah, his then and now girlfriend and (a) strong relationship(s), empathy, helping him to become resilient and overcoming his traumatic past. They started opening up their relationship for me as a filmmaker, and it became a portrait about living polyamorously and discussing, evaluating, talking about it all, a long the way. Looking at relationships as a constant process. Their way of communicating radically honest and being cautious of everyone’s feelings at the same time - was very interesting to me. During the production process the film became about relationships more and more. How can we be mindful of others without marginalizing our own needs? How do we want to live and love? How can we (un)learn?



# SHORT BIOGRAPHY

Anna Caroline Arndt was born in 1984 in Jena, East Germany. In 1987 her Family left the GDR to West-Berlin, where she grew up. She studied Visual Arts (Dipl.), followed by studies in Motion Design and Film (B.A.) and finished with the fictional Shortfilm „Give me Tommorrow“, that dealt with Loss and Gentrification in Berlin. Since 2011 she realised many projects in the field of short Animation-, Documentary- and Fictional Film. Furthermore she is holding Workshops and Lectures, teaching Film and Arts in different Cultural and Educational Contextes eg. in the program KlimaKunstSchule (BMUB), Goethe-Institute, Kulturagenten Berlin and KW - Institute for Contemporary Art. Her last Short Documentary Film „RE:AW:RE:FW“ was shown and awarded at numerous international Festivals in 2017. The Documentary Film „Roof of Leaves“ (2021) is her Feature Film Debut.

# FILMOGRAPHY

Roof of Leaves  
(Director, Author)  
Year: 2021  
Genre: Documentary Film

Good Hands  
(Concept, Director)  
Museum Neukölln  
Year: 2019  
Genre: Short Documentary Films/Installation

...About Religion  
(Concept, Director)  
Museum Neukölln  
Year: 2017  
Genre: Short Documentary Film/Installation

Kinderland (in Development)  
(Author, Director, interactive Concept)  
Year: 2018/20  
Genre: Interactive, crossmedia Documentary

RE:AW:RE:FW  
(Director, Author)  
Year: 2016  
Genre: Short Documentary Film

Sea Level (WT)  
(Author)  
Jahr: 2015/16  
Genre: Fiction, Feature Film

Give me Tommorrow  
(Director, Author)  
Year: 2013  
Genre: Fiction, Short Film

Animation and Installation:  
FOX (Theater, Stageprojection)  
(Concept, Animation)  
Year: 2018  
Genre: Liveprojection

Refugee 11  
(Animation)  
Year: 2016  
Genre: Documentary, Webseries

Mawah-  
When Ebola came to our village  
(Animation)  
Year: 2015  
Genre: Interactive Webdocu

Where to  
(Director, Animation)  
Year: 2015  
Genre: Videoinstallation/Loop

Google Feelings  
(Concept, Animation)  
Year: 2014  
Genre: Videoinstallation/Loop

red white  
(Concept, Animation)  
Year: 2013  
Genre: Videoinstallation/Liveprojektion

berlin visual poetry  
(Concept, Director)  
Year: 2012  
Genre: Animation

Nuclear Power  
(Director, Author, Animation)  
Year: 2011  
Genre: Short Animation

Mom is being sold  
(Concept, Director, Animation)  
Year: 2011  
Genre: Videoinstallation

Symphony of the City- The Nest  
(Concept, Director)  
Year: 2011  
Genre: Videoinstallation

Anna Blume  
(Treatment, Director)  
Year: 2011  
Genre: Musikvideo, Experimental

21 Haikus  
(Concept, Animation)  
Year: 2010  
Genre: Animation/ Analog Motion Graphics

dreamworld  
(Concept, Director, Animation)  
Year: 2009  
Genre: Animation

Moment  
(Director, Author, Animation)  
Year: 2009  
Genre: Animation, Short

2010-2016 diverse Onair-Packages  
(TV-Show Graphics)

## Commercial:

Gratwanderung Festival  
(Concept, Director)  
Year: 2014  
Genre: Commercial, Online

Tom Tailor Denim Spring/Summer  
(Director, Treatment)  
Year: 2013  
Genre: Commercial

Cinemaspot ALEX TV  
(Director, Treatment)  
Year: 2011  
Genre: Commercial

Viva Spezial  
(Director)  
Year: 2010  
Genre: Commercial

Gekko  
(Director, Treatment)  
Year: 2010  
Genre: Commercial

Politikfabrik (Wahlgang)  
(Director, Treatment)  
Year: 2009  
Genre: Commercial

„The Revolution will not be televised“-  
Spax  
(Director, Animation, Treatment)  
Year: 2009  
Genre: Musicvideo

Peugot  
(Director, Animation)  
Year: 2009  
Genre: Commercial/Animation

## Festivals

26. Filmfestival Cottbus  
14. Reykjavik International Filmfestival  
15. DocuTIFF Albania  
33. Internationales Kurzfilm Festival Hamburg  
41. Open Air Filmfest Weiterstadt  
41. Duisburger Filmwoche /doxs!16  
24. Internationale Kurzfilmwoche Regensburg  
41. Grenzland-Filmtage  
Kurzfilmtour cellu l'art Festival & Amnesty International  
48h Neukölln

## Awards

- Special Prize of the Foundation of Sobian People (Filmfestival Cottbus)
- Lovie Award Bronze for best use of Animation/Motion Design 2016  
for „Mawah- When Ebola came to our village“(Arte)

## Nominations:

- GROSSE KLAPPE 2017– doxs!/Bpb, European Film Prize for political Documentary Film  
for Children and Teens (doxs!16/Filmwoche Duisburg41)
- Webby Award Webdocu „Mawah- When Ebola came to our village“(Arte) 2016
- Swatch Young Illustrators Award 2012

## Contact:

### Director:

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### Production:

Gregor Matuschek  
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