

A woman with blonde hair is looking out of a car's rearview mirror at night. The scene is dimly lit, with a bright light source visible through the windshield, creating a bokeh effect. The text "COMFORT ZONE" is centered in the upper half of the image.

# COMFORT ZONE

PRESSKIT



**COMFORT ZONE**

University for Television and Film Munich

Running Time:	24 minutes
Screening Format:	1:1,33   2K DCP   5.1 Dolby Digital   Color
Original Title:	Komfortzone
Spoken Language:	German
Subtitles:	English, German
World Premiere:	Hot Docs, Canadian International Filmfestival 2020
Publicity Materials:	TBC

**Synopsis/EN**

Brigitte lives alone, but she isn't alone after all. However one door in her flat remains closed at all times. Behind that door lives her 21 years old son, Timo.

Three years ago he decided to separate himself from the outside world. The only thing left for Brigitte is to wait. To wait for the next Whatsapp message. To wait for a court order that could be an inducement for change. She is waiting for the day the door will finally be opened. Whether that would be for better or for worse. "Comfort Zone" is a portrait of two people in a codependent relationship. One of them living invisibly behind a closed door, the other left restlessly waiting in front of it.

**Synopsis/DE**

Brigitte lebt allein, aber sie wohnt nicht allein. Eine Tür in ihrer Wohnung bleibt verschlossen. Dahinter lebt ihr 21-jähriger Sohn Timo.

Seit drei Jahren nimmt er nicht mehr am Leben teil. Er verlässt die Wohnung nie, sein Zimmer selten. Mit seiner Mutter spricht er nicht, sie hat Angst vor dem fremd gewordenen Kind hinter der Tür. Sie kann nur warten. Warten auf die nächste Whatsapp-Nachricht. Warten auf den Gerichtsbeschluss, der ihr und Timo helfen könnte. Sie wartet auf die Katastrophe oder die Rückkehr in die Normalität. "Komfortzone" ist das Portrait zweier Menschen in gegenseitiger Abhängigkeit. Die Geschichte von einer ratlosen Mutter und ihrem unsichtbaren Kind.

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**Directors Note**

*"I have a cousin who doesn't leave his room and doesn't answer anyone anymore"* - this is how my girlfriend introduced me to the invisible part of her family: her cousin. A young person of my age who seems to refuse to live - this was at the core of what I sought to find out with a film: How does he feel? What does he do all day? Will or can he change his situation?

Through my research I became aware about "Hikikomoris" in Japan. This is a term for "those who withdraw", a widespread phenomenon among young Japanese men. The causes mentioned are only speculations. This seemed to be a much more widespread global issue than I had thought. There is a lively, anonymous exchange about depression, the family, well-being, but also about everyday life, i.e. possible jobs and online therapy programs. I don't know whether Timo also calls himself Hikikomori and is therefore part of this new way of life. Just as I generally know very little about him.

So I ask his mother Brigitte, who lives with him in an apartment, in front of this closed door. She has few answers to the "why?" and hardly knows what is going on in Timo, but suffers passively under the circumstances. She skilfully suppresses her fears and worries but I can't understand the lack of initiative and self-abandonment.

And so it happens that I am suddenly in the middle of this story. Shortly after filming begins, I become part of the system and thus part of the problem. I come to the point where I wonder whether it is my responsibility to help at all. I just wanted to document this status quo. But I experience what Brigitte has been confronted with for three years: Timo's intimidation, the complex legal situation and above all a mother's love for her own child. Brigitte and I have one thing in common in the end: helplessness.

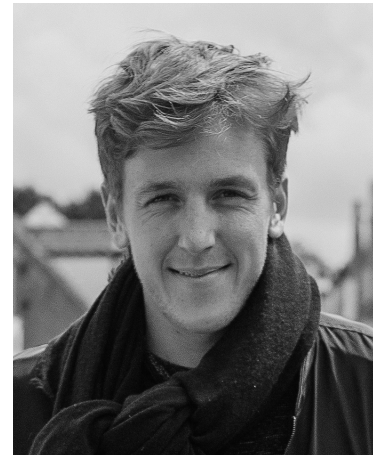
**Credits**

Director:	Jonas Egert
DoP:	Felix Riedelsheimer
Script:	Jonas Egert, Julia Furch
Produced by:	Emilia Möbus
Montage:	Julia Furch, Stefan Strüber
Composer:	Pablo Jókay
Cellist:	Malte Eckhard
Sound Designer:	Philip Hutter
Rerecording Mixer:	Gerhard Auer
Sound:	Tobias Rehm, Moritz Müller-Preißer
Color Grading:	Zé Maria Abreu Santos
VFX & Title:	Jonas Egert
Line Producer:	Christine Haupt
Assistant to the Line Producer:	Anna Katharina Engel
Accounting:	Margit Werb-Alraun
Postproduction Supervisor:	Christoffer Kempel
Technical Support:	Benedikt Geß
Conforming:	Martin Foerster
Rental HFF Munich:	Rainer Christoph, Boris Levine
Rental Arri:	Bastian Prützmänn
Scheduling:	Sabina Kannevischer, Beate Bialas
Editing Support:	Christine Schorr, Yuval Tzafrir
Project Consultant:	David Spaeth, Knut Karger, Daniel Lang
Project Supervision:	Prof. Karin Jurschick

## Bio/Filmographies

### Jonas Egert (Director)

Jonas, born 1994 in Bielefeld, Germany, is a young director studying at the University for Television and Film in Munich. He took his first steps in photography and moved on to shooting short documentaries rather than doing his homework after school. Jonas worked as an intern on several film productions and successfully applied to the well-known HFF München where he studies Film and Television documentary since 2015. Next to his studies he works as a camera assistant, production assistant and DoP. The photography he sees as a good complement to directing films. Since 2019 he works for the Munich based production company *if...productions*.



[to: IMDb](#)

2019 *Comfort Zone (Komfortzone)*

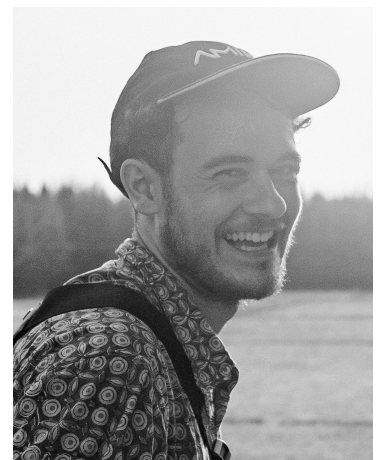
2017 *Backswing*

2016 *Don Antonio*

2015 *Skatbrüder*

### Felix Riedelsheimer (DoP)

Felix Riedelsheimer is studying cinematography since 2015 at the University for Television and Film in Munich. He shot several short documentaries as feature films which have had success at various film festivals. Beside his studies, he works as a camera assistant and drone operator on motion pictures. Through that, he was able to gain experience abroad.



[to: IMDb](#)

2019 *An Anna*, director: Denise Riedmayr

*Yolbe*, director: Tony Leyva

*Rettai Jaddai*, director: Franziska Schönenberger

*Comfort Zone*, director: Jonas Egert

2018 *Analog Astronaut*, directors: Felix Klee & Linda Klinkhammer

2017 *Jamais Vu*, director: Tony Leyva

*Impuls*, director: Lisa Reich

2016 *Close*, director: Lisa Reich

*Behind closed eyes*, director: David Preute

*Tell me Mr. Lo*, director: Maya Duftschmid

*Queen of the castle*, director: Felix Klee

*ÜberLeben*, director: Franziska Schönenberger, Luciana Newton & Felix Riedelsheimer

*Crooked Frame*, director: Tony Leyva

*Untitled 02*, director: Felix Riedelsheimer

**Emilia Möbus (Production Manager)**

Emilia Möbus is a young producer studying film production at the University of Television and Film in Munich. During her studies she has produced over 20 different projects; documentaries, short fiction and commercials. Her projects were screened at the „german films“ program at Cannes Filmfestival and the prestigious Film Festival Clermont-Ferrand. Within the last years she has focused more and more on developing and directing commercials. Currently she is part of a writers room developing stories for Film and TV.



to: IMDb

- 2019 *Blowing Bubbles*, director: Emilia Möbus
- 2019 *Comfort Zone*, director: Jonas Egert
- 2018 *The Tender Spot*, director: Michael Ciesielski
- 2017 *Impuls*, director: Lisa Reich
- 2016 *Close*, director: Lisa Reich