KOMFORTZONE

PRESSKIT

OFFICIAL SELECTION
hotdocs
2020 OUTSPOKEN.OUTSTANDING.

KOMFORTZONE / 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
Further Festivals:	One World International Human Rights Film Festival (CZ) Bundesfestival Junger Film (GER) Wendland Shorts (GER)
IMDB:	https://www.imdb.com/title/tt12063334/
MUBI:	https://mubi.com/films/comfort-zone

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/EN

"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 seeked 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.

Directors Note/DE

"Ich habe einen Cousin, der sein Zimmer nicht verlässt und niemandem mehr antwortet" – so hat mir meine Freundin eines Tages den unsichtbaren Teil ihrer Familie vorgestellt. Ein junger Mensch in meinem Alter, der sich dem Leben zu verweigern scheint – das hat mich nicht mehr losgelassen. Viele Fragen taten sich in mir auf: Wie geht es ihm? Was macht er den ganzen Tag? Will oder kann er nichts ändern?

In den Medien wurde ich auf mehrere Artikel über "Hikikomoris" in Japan aufmerksam. Dies ist ein Begriff für "die, die sich zurückziehen", ein weit verbreitetes Phänomen unter jungen japanischen Männern. Genannte Ursachen sind nur Vermutungen. Im Netz trifft man dagegen auf etwas, das man fast schon eine Art globale Community nennen kann. Es findet ein reger, anonymer Austausch über Depressionen, die Familie, das Wohlbefinden, aber auch über den Alltag, also mögliche Jobs und Online-Therapie-Programme statt. Ob sich auch Timo als Hikikomori bezeichnet und damit Teil dieser neuen Lebensform ist, weiß ich nicht. So wie ich generell sehr wenig über ihn weiß.

Ich frage also seine Mutter Brigitte, die mit ihm in einer Wohnung lebt. Sie hat wenig Antworten auf das "Warum?" und weiß kaum, was in Timo vorgeht, leidet aber passiv unter den Umständen. Ihre Ängste und Sorgen verdrängt sie gekonnt, die fehlende Eigeninitiative und Selbstaufgabe kann ich nicht verstehen.

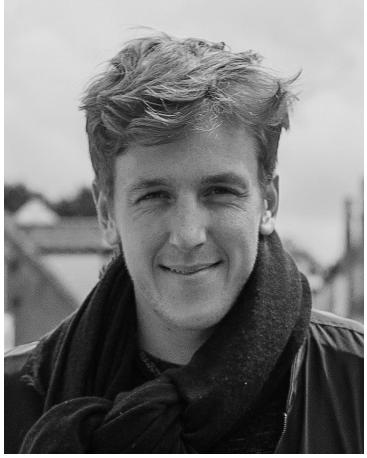
Und so kommt es, dass ich plötzlich Mitten im Film bin. Ich werde kurz nach Beginn der Dreharbeiten zum Teil des Systems und damit zum Teil des Problems. Ich komme an den Punkt, an dem ich mich frage, ob es überhaupt in meiner Verantwortung liegt, zu helfen. Ich möchte doch eigentlich nur diesen Status Quo dokumentieren. Doch ich erlebe das, womit Brigitte seit drei Jahren konfrontiert ist: Timos Einschüchterung, die komplexe gesetzliche Situation und vor allem die Liebe einer Mutter zum eigenen Kind. Brigitte und ich haben am Schluss vor allem eins gemeinsam: die Hilflosigkeit.

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 Prützmann
Scheduling:	Sabina Kannewischer, 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)

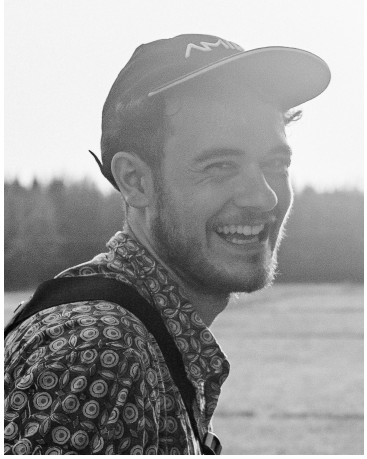


Jonas, born 1994 in Bielefeld, Germany, is a young director studying at the University for Television and Film in Munich. He took his first steps in photography and moved on to shooting short documentaries rather than doing his homework after school. Jonas worked as an intern on several film productions and sucessfully 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 productin company *if...productions*.

to: IMDb

2020 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 filmfestivals. 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

2020 Comfort Zone, director: Jonas Egert
2019 An Anna, director: Denise Riedmayr
Yolbe, director: Tony Leyva
Rettai Jaddai, director: Franziska Schönenberger
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

2020 Comfort Zone, director: Jonas Egert
2019 Blowing Bubbles, director: Emilia Möbus
2018 The Tender Spot, director: Michael Ciesielski
2017 Impuls, director: Lisa Reich
2016 Close, director: Lisa Reich