

JULIA

A Documentary by
J.Jackie Baier

Germany/Lithuania 2013 (89 minutes)
A coproduction
Gamma Bak Filmproduktion
and J.Jackie Baier Filmproduktion
with Just A Moment



World Premiere:
August 31, 2013
Venice Days, 10th Edition/
Giornate degli Autori

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medienboard
Berlin-Brandenburg



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JULIA

About the film

A story of uprootedness and belonging. Of self-discovery and rage.

What exactly would drive a boy from art school to leave his home in Klaipeda/Lithuania, to wind up as a girl selling her body on the streets of Berlin, in sweaty back rooms, and on the sticky seats of a porn movie theater?

For more than 10 years photographer and filmmaker J.Jackie Baier has followed transsexual Julia K. from Klaipeda/Lithuania through her uncompromising life as a hooker, outlaw and nonconformist.

“I can’t say that I’m a woman, but I’m also not a man. I’m something... I’m a creation of God, but a warped creation of God. God wasn’t paying attention when I was born,” says Julia about herself. She does not accept any authorities other than the God that wasn’t paying attention. She is one of those outsiders that have never signed the “social contract”.

Julia speaks an archaic form of German that hasn’t been used in Germany since the early 19th century. She paints watercolors “for relaxation”, as she says.

She was at the top of her high-school class and is a graduate of the art school of Klaipeda — and now, in Berlin, she is a transsexual streetwalker who sometimes can’t find her way home.



J.Jackie Baier, Julia Streetwalking (Berlin, 2005)

(c)J.Jackie Baier 2005

Director's Notes

"I met her for the first time in a bar in Wilmersdorf.

For a while, we sat there together as "hostesses" at the bar, encouraging customers to buy sparkling wine, sex, or whatever brought in the cash.

I was soon no longer in the business. The boss was simply not convinced that I was a good whore, and she was actually right about that — although I tried to copy some of Julia's tricks.

Julia was also soon back outside. She just couldn't really deal with the joint. The lady running the place had her way of doing things, and Julia had hers. The job was doomed from the start.

Afterwards, the grapevine said that Julia had always been drunk. But that can't be true — had she always been drunk, it probably would have worked out with the old lady there. After all, she *was* always drunk.

About a year later I saw Julia again. It was a cold night in January and I was on the night bus to Schöneberg — and she was turning tricks at the corner of Froben and Bülow streets, in the tranny district.

We drank a few beers at Murat's Kiosk and eventually she asked me if I didn't want to take some photos again.

But I didn't have my camera with me, only my mobile phone. I took a few shots and, when I left, I promised to come again. When I showed up there again two nights later with my camera, Julia had disappeared. Someone at the kiosk told me that she was dead, probably frozen somewhere outside."

(J. Jackie Baier, 2006)

Directors Statement

Since the 1960s at the latest, transsexualism has become one the public secrets of Western society. Andy Warhol, for example, wrote in *POPism, The Warhol Sixties (Harvest, 1980)*:

"In the sixties, average types started having sex-identity problems, and some people saw a lot of their own questions about themselves being acted out by the drag queens. So then, naturally, people seemed to sort of want them around — almost as if it made them feel better because then they could say to themselves, 'I may not know exactly what I am, but at least I know I'm not a drag queen.'" (*loc. cit.*, p. 224)

Obviously, there is a strong need to peer "behind the curtain" and take a glance at the "strange and mysterious world" of the transsexual — a glance balanced by idiosyncrasy and idealization, incomprehension and compassion.

A unifying factor in the discourse on transsexualism over the past decades is the fact that transsexuals have long lacked a voice.

The documentary movie **JULIA**, however, offers an inside look at this "world behind the mirror". And it does so the same way it does everything: through the charm and special casualness of its protagonist, Julia.

What fascinates me about Julia?

In any event, her absoluteness. Absoluteness in almost every way: her euphoria and enthusiasm for finally living the life that she has fought and won for herself. Her pride, with which she announces to the whole world that her origins as a son of a good family don't mean a damn to her, and that she won't hold her impudent tongue or bow her head for anyone. She is Julia K. — a woman of free will "whom no man will ever possess". (*Gore Vidal, Myra Breckinridge, London 1968 – quoted from the Abacus edition, London 1993, p. 3*)

Her rebellious nature is contrasted by an inexplicable tragic look in her eyes that seems to come from so far away; she seems to be alone in the world — and that, however, not in the sense of not having anyone with whom she can spend the night. She seldom has a shortage of acquaintances in that respect.

It was clear from the very beginning that I just *had to* photograph her. The other way around was also clear from the start: that she likes being photographed. It offers her confirmation, *initially*, of her beauty — forever. *Later*, that she was there; the photos are proof that she lived. And *today*, the photos sometimes appear to be, for her, as reason or pretext for someone to come by and look for her.

My fascination for Julia has not abated over all the years. I would not want to live her life in its concrete form, but I could really envision the absoluteness with which she adheres to her utopia as a master plan.

Only, political slogans play as little a role as the purely psychological explanation.

Julia reminds me of one of the idols of my youth, back when that which we today no longer want to call “transsexualism” didn’t even exist as a term. Julia has something of **Jackie Curtis**, the transsexual playwright from New York of the 60s and 70s, who became famous as an Andy Warhol “Superstar” (*Flesh, Women in Revolt*). Jackie Curtis said the following in response to someone distributing flyers that she ran into in front of the legendary *Max’s Kansas City* who called her a *queen*:

“I’m doing more for the revolution by just walking down the street than you do with all your leaflets and pamphlets and crap ...!”

Note well, in every aspect it is all about the modest utopia of letting people live the sex that they themselves perceive is that of their soul. This notion alone already seems to agitate the general consensus of all currently dominating social norms.

(J. Jackie Baier, July 2013)



J. Jackie Baier, Julia in the Morning (Berlin, 2006)

(c)J. Jackie Baier 2006

Producer's Note

We made this feature-length film with our own commitment, the support of the German funders BKM (Federal Government Commissioner of Culture and Media) and Medienboard Berlin-Brandenburg as well as the Lithuanian participation by the The Culture Support Foundation of the Republic of Lithuania . Our working relationship as co-producers is also strongly based on our political viewpoint: highly personal stories that are documented over a longer period of time pose topics and questions to the public that can be answered directly by personal experience. A view of society is thus developed from the personal perspective. In this JULIA also poses some controversial issues and themes to the viewer that call for reflection and introspection.

It may seem unusual that we decided to forego the participation of television broadcasters in the production, particularly since transsexualism is a topic that has even often found its way into the Sunday crime movies on the main German TV station ARD. But to talk about transsexualism is something else than to let transsexuals talk about themselves.

This film is unique due to the direct, personal contact that the transsexual director J. Jackie Baier has with the transsexual protagonist Julia Krivickas. This context and constellation, which has evolved over a decade, is what gives this film its power and a unique closeness with our protagonist.

Meeting Julia on the screen leaves no one untouched.

As a long-term observation, the project is particular enthralling; the moments captured in the combination of photographs and video offer a unique perspective into an unusual biography. And behind the intriguing story shown loom moving questions regarding life plans and personal utopias that are of interest – and of relevance – not only to transsexuals.

(Gamma Bak, July 2013)



J.Jackie Baier, Julia in the Night Café (Berlin, 2005)

(c)J.Jackie Baier 2005



J.Jackie Baier, Julia in the Backroom (Berlin, 2004)

(c)J.Jackie Baier 2004



J.Jackie Baier, Julia in the Mirror (Berlin, 2011)

(c)J.Jackie Baier 2011

Credits

Director:	J. Jackie Baier
Camera:	Dieter Vervuurt (2010 – 2012) Thorsten Schneider (2005 – 2009)
Sound:	Lasse Viehöfer Till Wimmer
Editor:	Steffen Reck J. Jackie Baier
Dramatic Advisor:	Neal Wach
Sound Mix:	Till Wimmer
Music / Score:	Christopher Franke Princessin Hans
Photography (Stills):	J. Jackie Baier (c)2003-2012
Executive Producer:	Gamma Bak
Assistant Producer Lithuania:	Asta Tumaitė
Assistant Director:	Tomas Smulkis
Accountancy:	Wiebke Müller
Translations:	Linas Burneika Neal Wach Bryin Abraham
Subtitles:	Alexandra Demetriou
Legal Advice:	RA Christlieb Klages / KVLEGAL
Protagonists and Contributors:	Julia Krivickas, Włodzimierz Lerch, Renatė Lūšis, Ričardas Orzichovskis, Regina Taurinskienė, Sandra Fregin, Sophya Zora Zoë Becker
Film Funds:	Medienboard Berlin-Brandenburg GmbH BKM – Der Beauftragte der Bundesregierung für Kultur und Medien The Culture Support Foundation of the Republic of Lithuania
Distributor (Germany):	Gmfilms Michael Hoefner www.gmfilms.de
World Sales:	M-Appeal Maren Kroymann www.m-appeal.com

J. JACKIE BAIER
Photographer / Director / Filmmaker

Born on May 3, 1955, in Kiel; *Abitur* (General Qualification for University Entrance) in Hamburg. Attended the Universities of Hamburg, Bochum and Essen.

1982: Master of Arts in Literature and Linguistics at the University of Essen. Thesis topic: *The Notion of Fantasy in the Films of Alexander Kluge*.

Following graduation, work as unit and production manager for (among others) OASE Film (Essen), PANORAMA FILM (Berlin), and CALYPSO (Cologne).

After 1988, assistant director for film and television productions for, among others, Peter von Zahn, Michael Lentz, and Adolf Winkelmann.

Throughout the 1980s: Continual involvement in the independent film and media scene of West Germany. J. Jackie Baier developed numerous projects, and produced and directed documentaries and short films (most of them in Super-8), including the feature-length compilation film *Die Mission – Film vom Frieden uns seiem Krieg / The Mission – Film of Peace and its War*, which premiered at the International Forum of the 1983 Berlinale.

Baier then directed documentary films for the public television broadcasting station WDR and wrote and directed two full-length films, *Die Splitter der Eisbombe / Splitters of the Ice Bomb* (1985) and *Frühstück für Feinde / Breakfast for Enemies* (1988), for the public television broadcasting station ZDF.

Moved to Berlin in 1993.

Since 1997, Johanna Jackie Baier is officially a woman. Since her sex change, she has continued working as a director of TV series and independent short films and documentaries.

Since 1999, she has put increased emphasis on her freelance photography and has also participated in numerous exhibitions and art fair presentations.

In 2006/7, J. Jackie Baier presented a selection of 20 photo works and a short film as part of the group exhibition *SEX WORK (Neue Gesellschaft für bildende Kunst, Berlin)*.

2009: *Artist in Residence*, Copenhagen/Denmark (DIVA Programme of the Danish Arts Council).

2011: Baier's feature-length nightlife documentary *House of Shame / Chantal All Night Long* premiered at the 61st Berlin International Film Festival (Berlinale)

2013: World premiere of the feature documentary *JULIA* at the 10th Edition of the Venice Days / Giornate degli Autori as part of the program of the 70th Venice International Film Festival.

J. Jackie Baier lives and works in Berlin.

J. JACKIE BAIER
Photographer / Director / Filmmaker

**WORKS FOR FILM
 AND TELEVISION**

Works as director (selection):

- 1983 „DIE MISSION - FILM VOM FRIEDEN UND SEINEM KRIEG“(100‘), also: script; P: 3-B-Film, funded by Filmbüro N.W., WP: Berlinale 1983;
- 1984/85 „DIE SPLITTER DER EISBOMBE“ (92‘), also: script (with N. Kerkhey), P: J. Baier-Filmproduktion für ZDF/Kleines Fernsehspiel; broadcasted: 22.05.85;
- 1988 „FRÜHSTÜCK FÜR FEINDE“ (94‘), Iso: script (with N. Kerkhey)); P: Frankfurter Filmproduktion für ZDF/Kleines Fernsehspiel; broadcasted: 23.06.88;
- 1992 „TOP COPS“; P: Axel Engstfeld-Filmproduktion, RTL;
- 1992/93 „SPURLOS“, TV Serie, P: Studio Hamburg-Produktion, RTL;
- 1995 „UNTER UNS“, TV Series, GRUNDY UFA TV / RTL;
- 1997 „ALLE ZUSAMMEN-JEDER FÜR SICH“; TV Series, GRUNDY UFA / RTL 2;
- 1998-2001 „GUTE ZEITEN - SCHLECHTE ZEITEN“, TV Series, Grundy UFA/RTL;
- 2000-2010 „MARIENHOF“, TV Series, P. Bavaria für ARD;
- 2010 „HOUSE OF SHAME“, musical documentary, 93 min, P. J.Jackie Baier Filmproduktion/Gamma Bak Filmproduktion;
- 2013** „JULIA“, documentary, 88:30 min, P. J.Jackie Baier Filmproduktion/Gamma Bak Filmproduktion/Just A Moment, LT;

PHOTOGRAPHY

Solo Shows

- 2012 „Art 4 Social Change“, warehouse9, Copenhagen
- 2010 „Nocturnes“, Kunstraum Richard Sorge, Berlin
- 2009 „The Portrait Project“, warehouse9, Copenhagen
- 2009 „Sehnsucht (Desire)“, Ambacher Contemporary, Munich
- „Hole Lotta Love“, Fenz Kunstraum, Cologne
- 2008 „Funtime“, La Cocotte, Berlin
- 2007 „Berliner Fleisch“, warehouse9, Copenhagen/DK
- 2005 „We Will Fall“, Art & Henle, Berlin, „Show of Shame“, La Cocotte, Berlin, „La Rivoluzione Siamo Noi“ (Barbie Deinhoff);
- 2004 „Alles Schöne will zur Hölle“, Tatau Obscur, Berlin; „A Night on the Dark Side“, Dark Side Club, Berlin

Contributions

- 2011 ‚Not a car‘, Los Angeles Art Association (mit Fenz-Kunstraum)
- 2010 4. European Month of Photography, Kunstraum Richard Sorge, Berlin: „Streeple“
- 2010 KUNST IM ETABLISSEMENT / „Pimp The Timp“(Galerie Lichtblick, Köln/ Kunstwerke Nippes, Köln/Kunstraum Fenz, Köln)
- 2006 „SEXWORK“ (Neue Gesellschaft für bildende Kunst, Haus am Kleistpark, Kunstraum Kreuzberg); Queer Art Festival, Koebenhavn/DK

Art fairs

- 2011 Contemporary Art Ruhr / Media, Essen
- 2009 Preview, Berlin
- 2008 II. Tease Art Fair, Cologne; V. Blnr. Kunstsalon; Cont. Art Ruhr, Essen
- 2007 I. Tease Art Fair, Cologne; Jam Art, Palma de Mallorca; Berliner Liste
- 2006 III.Berliner Kunstsalon

J.Jackie Baier, June 2013
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Co-Producer JULIA

Born in 1965, Gamma Bak grew up in Germany and Canada; her family emigrated from Hungary in 1956. She began working with personal stories as a film student in Vancouver, Canada, and has continued along these lines ever since. Based in Berlin since the mid-80s, aside from producing and directing her own projects for her own production house, she has also worked as TV journalist, as assistant to producer Klaus Volkenborn, and as line producer and executive producer.

Gamma Bak Filmproduktion produces and directs and/or co-produces and co-directs Bak's own works as well as the personal films and autobiographical works of others. The firm focus is on personal creative documentaries since the early 1990s.

Since 1992, with **East...West...Home's Best** (75 min., documentary), Gamma Bak's works have become even more autobiographical. **Head Cold** (92 min., documentary) was a long-term project spanning ten years that followed her path to a normal life after having been diagnosed psychotic. Featuring the participation of Gamma's family and friends and using her filmic archives, the documentary is noteworthy for its honesty and caring views. It is the second part of a trilogy, which will be completed with the new project PHOENIX in 2015. To date, PHOENIX has been awarded a treatment grant by the FFA and a research grant by the DEFA-Stiftung. The documentary is going into production in 2014.

Head Cold premiered at the Berlinale 2010 and has had a very successful theatrical and DVD release in Germany, touring to full houses in 50 cities. Gamma Bak's works are in distribution with Moving Images (Vancouver) and GMfilms (Berlin). Currently, she is producing and co-directing **Engelbecken**, an essayist autobiographical documentary with Steffen Reck (co-director and editor) that tells the story of his work with the underground theater group Zinnober in East Berlin and his subsequent defection to the West in 1988. The film is funded by the Federal Government Commissioner of Culture and Media (BKM) and will be released in 2014.

Recently, Gamma Bak Filmproduktion co-produced J. Jackie Baier's **House of Shame – Chantal All Night Long**, which premiered at the Berlinale 2011 (1st Prize Documentary, Chéries-Chéris Festival 2011).

J. Jackie Baier, Dagne Vildziunaite and Gamma Bak have co-produced **Julia**, directed by J. Jackie Baier (89 min., documentary). The film was funded by the Federal Government Commissioner of Culture and Media (BKM) and Medienboard Berlin Brandenburg as well as the Culture Support Foundation of the Republic of Lithuania. World Sales, m-appeal, Berlin; German distribution, GMfilms;
World Premiere: **X. Venice Days / Giornate degli Autori - 70. Mostra Internazionale d'Arte Cinematografica;**

For further information please refer to the production's given website:
www.headcoldfilm.net - www.engelbecken.net - www.phoenixthefilm.info

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EDUCATION

Participant of ROTTERDAM LAB 2013, EAVE 2012, EX-ORIENTE 2011, EURODOC 2010
2005 – 2009 - Academy of Music and Theatre / Bachelor in Film and TV Management
2003 – 2004 - Vilnius University / Master's Studies in Organizational Psychology
1999 - 2003 - Vilnius University / Bachelor in Psychology

FILMOGRAPHY (in position of producer or co-producer)

JULIA / doc. dir. J.Jackie Baier, '89, 2013, in co-prod. with Gamma Bak Filmproduktion (DE)
and J.Jackie Baier Filmproduktion (DE)

IGRUSHKI (Igruški) / doc., dir. Lina Lužytė, '58, 2012

FATHER (Tėvas) / doc., dir. Marat Sargsyan, '59, 2012

MARINA'S HOUSE / doc., dir. Dali Rust, '54, 2012, in co-prod. with VITA AKTIVA (RU)

HOW WE PLAYED THE REVOLUTION (Kaip mes žaidėme revoliuciją) / doc., dir. Giedrė Žickytė, '52, 2012, in co-prod. with 13 PRODUCTIONS (FR)

THE LAST DAY OF THE HONEYMOON (Paskutinė medaus mėnesio diena) / fiction, dir. Rokas Eltermanas, '30, 2012, in co-prod. with Lithuanian Academy of Music and Theatre (LT)

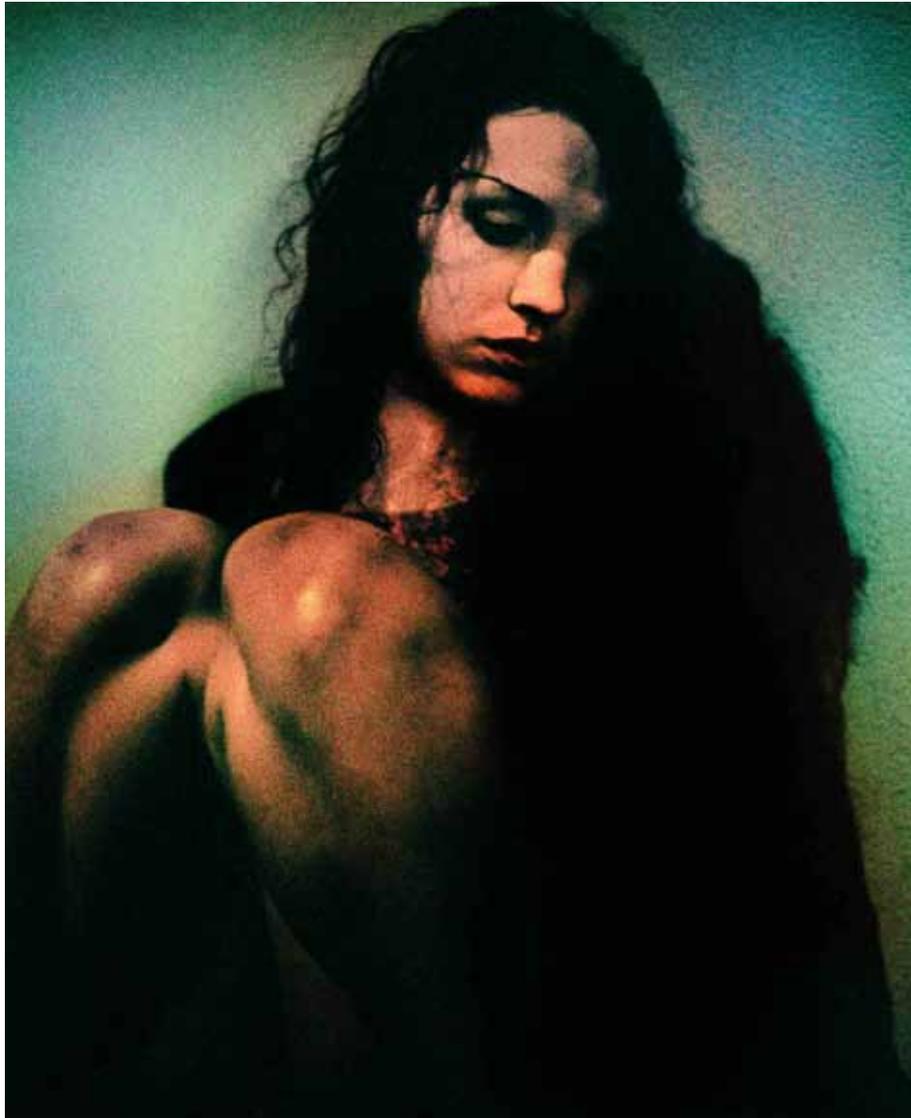
A STORY OF A DEPORTEE EXILED BY HER OWN FATHER (Tremtinės istorija, kurią ištrėmė pats tėvas) / doc., dir. Andrius Blaževičius, '14, 2012, in co-prod. with Lithuanian Academy of Music and Theatre (LT)

I'VE GOT CLINICAL DEPRESSION AND I HOOVER THE GRASS (Man klinikinė depresija ir aš siurbiau žolę) / doc., dir. Rokas Eltermanas, '25, 2010, in co-prod. with Lithuanian Academy of Music and Theatre (LT)

MAGPIE II (Šarka II) / doc., dir. Mykolas Vildžiūnas, '28, 2010

BARAS / TV doc., dir. Giedrė Žickytė '50, 2009, in co-prod. with LRT, Lithuania National TV Channel (LT)

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J.Jackie Baier, Julia on Buelowstrasse (Berlin, 2009)

(c)J.Jackie Baier 2009