

BACK TO THE Fatherland

A FILM BY KAT ROHRER & GIL LEVANON



With: Yochanan Tenzer, Uri Ben-Rehav, Guy Shahar, Kathi Maschek, Dan Peled,
Lea Ron Peled, Gidi Ron Peled, Kahtarina Rohrer, Gil Levanon.

Production Company: GreenKat Productions
Producer: Kat Rohrer | Co-Producer: Gil Levanon, Matthias Kress
Writers: Anneliese Rohrer, Susan Korda | Line Producer: Janine Michtner
Director Of Photography: Tom Marschall | Editor: Georg Eggenfellner
Sound Mixing / Editing: Andreas Pils | Post-Production: Christian Leiss Post-Production
Graphic Design: Shani Avni | Composer: Tao Zervas | Directors: Kat Rohrer & Gil Levanon

www.backtothefatherland.com

GREENKAT
PRODUCTIONS

BACK TO THE Fatherland

A FILM BY KAT ROHRER & GIL LEVANON

Filmmakers:

Kat Rohrer (Director & Producer)
kat@greenkatproductions.com

Gil Levanon (Co-Director & Co-Producer)
gil@greenkatproductions.com

Anneliese Rohrer (Writer)
anneliese@greenkatproductions.com

Marketing and Public Relations Austria:

Aglaya Fehle
+43.699.108.58798
Press@greenkatproductions.com

GreenKat Productions

732 Amsterdam Ave., Apt. 5S
New York, N.Y. 10025

www.backtothefatherland.com
www.greenkatproductions.com

Running Time: 77 minutes

Formats Available:

DCP, Blue Ray NTSC, Blue RAY PAL, HD CAM

Austrian Premiere:

The Vienna Jewish Film Festival 2017

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Short Synopsis

Gil and Kat are friends since their college days in New York. Gil is from Israel and the granddaughter of a Holocaust survivor, Kat the grandchild of a Nazi officer. Despite these substantial differences in their background they developed a close friendship. In their quest to move beyond their families' legacies we meet Dan and Guy, two young Israelis, whose decision to live in Austria and Germany has affected their relationship with their grandparents, friends and families.

The film deals with the third generation on both sides of the historic tragedy and with the attempt to build their own future without ignoring the past.



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Synopsis

Life in Israel is stressful. However, this is not the only reason why young people turn their back on the "holy land". As secular, liberal Jews they are tired of being ignored as a minority without a voice in Israel's society.

Gil and Kat, both filmmakers, struck up a friendship during their time at college in New York City ten years ago. Gil comes from Israel, Kat from Austria. Their families' history is strikingly different.



Gil is the granddaughter of a Holocaust survivor, Kat one of a Nazi officer.

This is the framework within which we met three Israeli grandchildren and their respective grandparents:

The two filmmakers visit Gil's grandfather Yochanan. Gil toys with the idea of moving to Berlin. She is afraid of Yochanan's reaction. At the age of 15 his parents made him leave Germany in order to be safe in Israel. He never saw them again. As to this day Yochanan harbors a deep distrust of Germany and considers Germans to be unteachable anti-Semites. He reacts to Gil's plan with only one short sentence: "No, never!"

Yochanan's response and the exodus of many young secular Israelis to Germany and Austria prompt Gil and Kat to embark on a journey: To find other grandchildren of Holocaust survivors who have moved to Germany and Austria.

The two filmmakers want to explore how the grandparents reacted to their grandchildren's decision. Eventually they find

Dan and Guy. The two young men have already made the very same decision Gil still struggles with. They took the leap to live in Germany and Austria.



Dan, a young sculptor, moved to Berlin a few years ago. His beloved grandmother Lea can't understand his decision nor can she condone it. Dan decides to ask the 91 years old woman to take a trip to Vienna with him, to the city of her childhood. He hopes to get some answers to questions that have troubled him. Suddenly long standing problems seem to dissolve effortlessly.



Who would have thought that Lea's return to the places, where she had experienced so much pain, would facilitate reconciliation between the generations?

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Guy left Israel for love. He wanted to be with his girlfriend Kathi, who happened to be from Salzburg, Austria. His grandfather Uri was the only person in his family who unconditionally supported his decision. At the age of 15 Uri and his family were liberated from the concentration camp Theresienstadt. After a seemingly endless journey through different camps for displaced persons and after having been separated from his mother Uri finally arrived in Israel.



To this day he loves Austria. Israel is his home now but Austria remains his homeland. He could never totally detach himself from it, not from the scenery, the culture, the language.

Gil's, Dan's and Guy's friends in Israel find it hard to accept their decision. Their parents reject it. Their grandparents are conflicted. Their decision has caused a deep rift between the generations.

Recent developments in Europe, the growing number of terrorist attacks plus the increase in refugees from Muslim countries spark a new intense debate: How will Europe deal with the home-grown anti-semitisms in addition to the imported one?

This increases the pressure on the young Israelis. Did they make the right decision to move to Europe? Are they at risk now more so than in previous years because of the growing Muslim population? What will the future hold?

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Directors Notes

Kats' Note

Just one Moment: a young man in his twenties takes a walk with this German shepherd on the beach of Tel Aviv. The moment triggers a thought, a question. When I see a German Shepherd I only think of one thing only: concentration camps, Nazi uniforms, Hitler himself.

I grew up with extensive history lessons on the Holocaust, archive material of the Nazi times and movies such as "Schindler's List" and "The Pianist.". I am haunted by one question: How can a young Israeli own a German Shepherd? His family history is very likely deeply rooted in the Holocaust. How can one block out these images or even ignore history? Or am I asking the wrong questions? Am I, third generation on the perpetrator side, more haunted, more burdened by the past than my Israeli counterparts? How can the third generation on the victim side live care-less and unburdened in Vienna or Berlin? And how do their grandparents feel about their decision to live there?

Armed with these questions and the deep desire to learn more, I embarked on a journey, with the help of Israeli friends, to find people my age, who had left Israel to live in Germany and Austria. In my research I realized the depth of my questions and the long shadows of the past.

During the process of making the film the protagonists shatter the fourth wall of the camera. Thus Gil's and my story became part of that journey. In the course of my research I suddenly realized the substance of my questions. The shadows of the past became more visible. This could be the last chance to hear these deeply personal stories and to bear witness to the way grandparents and grandchildren deal with the open wounds the past inflicted on them. After their escape the grandparents had helped to construct the state of Israel, a country which the young generation feels increasingly alienated from and pushed to the side. The film will give this ignored generation a voice. It will address a generational problem that otherwise hardly gets any attention in the media.



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Gils' Note

3 years ago when Kat came to visit me in Israel and wondered about the 'movement' of young Israelis moving to Germany and Austria I found myself intrigued. In Israel we have been dealing with this "Phenomenon" for years, and I have quite a few friends who have left Israel to live in those countries, including my own sister who has been living in Berlin for the past 8 years.

I had the same questions as Kat.

Every time I have visited my sister in Berlin, I find myself confronted with the country's Nazi past. Always wondering how Germany deals with it. But of course during short visits you don't bring these things up and rarely do you find the time to talk about such heavy topics.

When Kat asked me how my grandfather had felt about my sister's move, I didn't know, I had never asked him. Partially because I guess I was afraid of his answer. I know the two of them had discussed it and that he wasn't happy with her decision.

It's been very interesting for me to learn how my fellow countrymen deal with the history and how their families deal with their move. And to a certain extent learning from them has inspired me to also question my preconceived notions from time to time.

I love the fact that this project has brought all of us, Israelis, Germans and Austrians close together and has started a dialogue about the past and our shared burden, which we as a third generation still carry. I believe we need each other to deal with these wounds, which were not inflicted on us directly but on our families.

These young people who are leaving our homeland are accused of hurting the fabric of our young society; a society that is still developing and finding itself after 2000 years in exile. It is learning how to behave as one nation. I also believe that these young Israelis have found a way, each on their own, to deal with the history of the Holocaust and that they are working towards building their own future without ignoring the past. I am totally convinced that we found something special, something out of the ordinary. On the merit of our two totally different biographies we are able to give this story a unique, unusual and interesting perspective on exile and homeland.

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Biographies



Kat Rohrer (Director, Producer, Austria)

In 2002 Kat founded her New York based production company. GreenKat Productions. Since then Kat has directed and produced more the ten short films, music videos, documentaries, and a wide variety of industrials and commercials. Her short film "The Search" won Best Short at the 2005 LA Femme Film Festival. Kat has also acted as DP on the feature length documentary "Larry Flint: the Right to be left alone" for Midtown Films, which screened world wide and has been aired on IFC. Her last documentary "Fatal Promises", which deals with Human Trafficking, has been shown across the US and Europe in film festivals, anti-trafficking and fundraising events as well and college campuses.



Gil Levanon (Co-Director, Co- Producer, Israel)

Gil Levanon been writing, producing and directing award winning commercials, industrials, and short films for over fifteen years. After completing her BFA in directing and graduating with honors from the School of Visual Arts in New York City, she associate produced in The Rolling Stones Show for MTV and later associate produced promos for USA Network and NBC. She now travels between Tel Aviv and Vienna and continues to passionately create visual and scriptural solutions. Her short film "Manfred" won second place in the Israeli Documentary Challenge Competition and The audience award. It is currently being screened in Cinematheques around Israel.



Anneliese Rohrer (Author, Producer, Austria)

Anneliese Rohrer has been a political journalist for over 30 years. As well as writing Op-ed pieces for international publications like The New York Times, The LA Times, amongst others, she was both the senior editor and head of the national affairs and the international affairs department at the Austrian daily newspaper Die Presse. She has been a senior commentator for CNN, BBC, ORF and PBS. She is the author of two books, including "Ende des Gehorsams" which was on the Austrian Bestseller List. She is the recipient of multiple awards, including an Award for Best Austrian Kolumnist and a Lifetime Achievement Award. She joined GreenKat Productions in 2004 to help with the production of "Fatal Promises" in the capacity of producer and interviewer, thus throwing a light on this very important subject matter of Human Trafficking.

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Biographies



Matthias Kress (Co-Producer, Germany)

Matthias Kress has over twenty years of experience in the film and theater industry. He started his career in theater in Germany and France, a passion he still pursues today. Matthias has also appeared on German and French television and film, including "Stratmanns", "Sarah's Key" and "Heiter bis tödlich". Over the years, Matthias has developed a great passion for producing. He co-produced the German film "Before Tomorrow" / "Gegen Morgen", which was chosen in 2011 for the Shanghai International Film Festival and had its European premiere at the 2012 Berlinale. Matthias also works as a trainer and visiting lecturer in Europe and North Africa. Matthias is currently acting as a producer for GreenKat Productions in Germany on several documentary projects that are currently in development.



Susan Korda, (Co-Author, USA)

Susan Korda is a filmmaker who began her career as an editor on the Oscar-nominated documentary and Sundance-crowned For All Mankind. She edited Sandi Du Bowski's Trembling Before G-d where she is also credited as creative collaborator. She is story consultant on Alan Berliner's The Sweetest Sound and First Cousin Once Removed. Korda is a producer of William Kunstler: Disturbing the Universe by Emily and Sarah Kunstler. Her own work includes the documentaries Vienna is Different and One of Us and the short narrative Salomea's Nose. Korda taught at NYU's Tisch School of the Arts from 1996-2006, and was a Visiting Artist at Cooper Union in 2004. In Europe she has lectured at the international film school, Cologne; Binger Film Lab, Amsterdam and University of Applied Science, Vienna. She guest lectures at the Edinburgh College of Arts and the Sam Spiegel School in Jerusalem. She's currently developing further projects in Berlin and New York and works as a story and editorial consultant.

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Media

Germany

Radio

http://www.deutschlandfunk.de/dokumentarfilm-back-to-the-fatherland-die-sehnsucht-junger.1773.de.html?dram:article_id=398014

News

<http://www.mittelbayerische.de/kultur-nachrichten/eine-neue-heimat-im-land-der-taeter-21853-art1580879.html>

<https://www.berliner-zeitung.de/kultur/film/doku--zurueck-ins-vaterland--israelis-ziehen-in-die-heimat-ihrer-grosseltern-28771680>

Austria

Newspaper

<http://diepresse.com/home/leben/mensch/5302890/Was-tun-mit-der-Vergangenheit>

TV

<http://tvthek.orf.at/profile/Religionen-der-Welt/1656/Religionen-der-Welt/13949347>

Israel

Radio (Interview starts at 45min)

http://player.kan.org.il/player/?stream=vod&account=ipbc&is_mms=true&medias%5B0%5D=ipbc-Lx-hbC1-6Vas&width=100%25&height=0px&font_size=10&style_schema=ipbc&fullScreen=false&audio_tag&showEmbedded&qualityChange

<http://www.kan.org.il/Radio/item.aspx?pid=10341>

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Haaretz | Friday, October 6, 2017

Why would an Israeli grandchild of Holocaust survivors move to Germany?

'Back to the Fatherland,' a documentary to be showcased in Haifa, probes this very question

Judy Maltz

Israelis who choose to live to Germany – the country that sought to wipe the Jews off the face of the earth – are often regarded with a mixture of fascination, curiosity and suspicion. All the more so when they're the descendants of Holocaust survivors.

Why Germany of all places? How can they ever feel safe and comfortable there? And how do their families feel about their decision?

A new documentary, set to premiere next week at the Haifa International Film Festival, explores these questions by following several young Israelis who have made the move – either to Germany or Austria, the latter considered no less controversial – or are contemplating it.

'He can always come back,' Uri says of his grandson. 'We had nowhere to go, but now there's a country, Israel, where he's welcome.'

"Back to the Fatherland" was co-directed by two women with a personal connection to the subject: Gil Levanon, an Israeli who is the granddaughter of a survivor, and Kat Rohrer, an Austrian who is the granddaughter of a man she describes as a "super-Nazi." The two met in film school in New York 10 years ago.

The film opens with Levanon notifying her elderly grandfather Yochanan that she may be moving to Berlin. He doesn't take the news well. "No way," he responds, summing up his feelings

about Germans with these words: "They were bad, they stayed bad, and they will always be bad."

Levanon didn't expect this strong a reaction. If she follows through, she says, she will feel as though she has betrayed him. But her story is sidelined by that of the two main characters: Dan and Guy.

Dan lives in Berlin with his pregnant German girlfriend and would never consider returning to Israel. "I decided to run away and not be there," as he puts it. His decision to leave was prompted by his deep sense of discomfort with Israel's treatment of the Palestinians. "In parts of Israel, there really is apartheid," he says, "and when I'm there, I become part of the perpetrators."

At home here and there

But as the film progresses, it becomes clear that another factor is also his unhappy family life. Dan's parents, it turns out, were divorced when he was 4, and as the grandmother who helped raise him reveals, their split took a terrible toll on him. It is this grandmother Lea who remains virtually his only tie to Israel.

Born in Vienna, Lea recalls her world "turning upside down" after the Nazi annexation of Austria in 1938. "What it took them years to do in Germany, it took just a few weeks in Austria," she recounts. Her birthplace "does not interest me and means nothing to me."

On one of his periodic trips to Israel, Dan broaches the touchy subject of his move to Germany with his grandmother, who until now has refrained from sharing her feelings. "I wasn't thrilled," she finally admits. "Why Germany of all places?"

Her grandson responds: "But now we can speak German together. That's some-



Dan with his grandmother Lea.

Thomas Marshall

thing – no?"

Lea isn't impressed. "We can also speak Hebrew together."

Guy lives in Salzburg with his Austrian girlfriend Kati, but unlike Dan, doesn't seem entirely comfortable in his new environs. As an Israeli and a Jew, he feels animosity both from the right and the left in Austria, he tells his girlfriend. "I have an agreement with Kati that if the political situation gets bad here, we leave on the first plane and fly away," he says.

Also unlike Dan, he remains attached to Israel and continues to consider it home, or at least one of his two homes.

It is here in Austria that Dan's grandfather Uri was born and lived until he was deported, along with his mother and brother, to Theresienstadt, a concentration camp in the former Czechoslovakia. That put to an abrupt end what the

grandfather describes as his fairytale-like childhood.

Despite the bad memories and hardships, Uri completely supports his grandson's decision to relocate to Austria. "If I were in Guy's position, I would also think whether I should stay here," he says. "I'm very happy he lives there and not here. It's very sad, but that's the truth."

Neither is he worried about signs of growing anti-Semitism in Europe. "He can always come back," Uri says of his grandson. "We had nowhere to go, but now there's a country, Israel, where he's welcome."

A roots trip nonetheless

For the first time since World War II, both Lea and Uri will end up taking a trip back to Austria where they will hook up with their Israeli grandchildren. It's not an easy journey for either them

or their grandchildren. While he never feels out of place in Germany, Dan confesses, Austria manages to shake him up, presumably because it was here that his grandmother endured so much suffering as a young girl.

But reflecting back later on in the film, he says the trip also made him feel, for the first time in his life, that he had roots somewhere.

While sitting on a tram in Vienna with his grandson, Uri breaks down, recalling how on a similar ride many years back, he was detained by the Gestapo for daring as a Jew to wear the colors of the German flag. "I thought I would pee in my pants then," he says.

Reflecting on the scene, his grandson later remarks: "You cannot stay indifferent to something like that." At the same time, he notes that "it's not my pain, and it didn't happen to me."

Levanon, the filmmaker,

ultimately breaks the news to her grandfather that she will be moving to Germany. By now, he is less resistant and even jokes around with her about what to expect. "With your blond hair, they'll think you're lying when you tell them you're from Israel," he warns his granddaughter.

It's not clear from the film what prompted her decision. She appears to have struggled with it, though, and nothing makes that clearer than her remarks to several Israelis who have already made the move.

"Aren't we just giving up really quickly the home we were hoping for so long?" she asks them. "Are we a generation – and I'm talking about all of us – that gives up really quickly when things are a little tricky?"

She proceeds to answer her own question: "I think we're tired, which is not an excuse."

How gene

Soul-searching – Donald Trump – has analyzed the true demagogue news." Two emerged from the global election.

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COSTS

Continued from page 1



BACK TO THE Fatherland

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15.10.2017

Dokumentarfilm "Back to the Fatherland" - Die Sehnsucht junger Israelis nach Deutschland

Sonntag, 15.10.2017

Startseite

Informationen am Morgen

Die Sehnsucht junger Israelis nach Deutschland

12.10.2017

Dokumentarfilm "Back to the Fatherland"

Die Sehnsucht junger Israelis nach Deutschland

Tausende Israelis leben mittlerweile in Deutschland. Die meisten in Berlin. "Warum ausgerechnet Deutschland?", fragen sich viele ihrer Großeltern, die den Holocaust überlebten. Der Dokumentarfilm "Back to the Fatherland" zeigt die Traumata, die die Shoah in israelischen Familien ausgelöst hat.

Von Benjamin Hammer

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in der Dlf Audiothek



Die Filmemacherinnen Gil Levanon (links) und Katharina Rohrer (rechts) begleiteten Israelis, die nach Deutschland und Österreich gezogen sind. Dabei befragten sie auch deren Großeltern (Deutschlandradio / Benjamin Hammer)

Der Blick des Großvaters wird plötzlich ganz leer. Er sitzt im Wohnzimmer und starrt vor sich hin. Seine Enkelin hat ihm gerade gesagt, dass sie nach Deutschland ziehen will. Sie, geboren und aufgewachsen in Israel, will in seine alte Heimat ziehen. In das Land von Nazis und Holocaust, aus dem er einst fliehen musste. "Nein", sagt der 97-Jährige zu seiner Enkeltochter Gil. "Du ziehst auf keinen Fall nach Deutschland."

MEHR ZUM THEMA

Israelis in Deutschland
[http://www.deutschlandfunk.de/in-deutschland-ich-war-de-in-israel-in.886.de.html?dram:article_id=319581] "I
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Deutschland Israel

BACK TO THE Fatherland

A FILM BY KAT ROHRER & GIL LEVANON

Doku „Zurück ins Vaterland“: Israelis ziehen in die Heimat ihrer G...

<https://www.berliner-zeitung.de/kultur/film/doku--zurueck-ins-vat>

Berliner Zeitung

Berliner Zeitung | Kultur und Medien | Film

Doku „Zurück ins Vaterland“: **Israelis ziehen in die Heimat ihrer Großeltern**

06.11.17, 10:35 Uhr



Tausende Israelis leben in der deutschen Hauptstadt.
Foto: imago/Metodi Popow

Rund 20000 Israelis leben nach Schätzungen heute in Berlin. Viele davon sind Enkel von Holocaust-Überlebenden. Ein Film versucht zu beantworten, was Israelis dazu bewegt, in die oft verhasste Heimat ihrer Großeltern zurückzukehren. Warum ausgerechnet Deutschland?

Die Idee für den Film kam Katharina Rohrer und Gil Levanon, als sie beim Spaziergang am Tel Aviver Strand einen Schäferhund sahen. „Ich habe Gil gefragt: „Was macht denn ein deutscher Schäferhund am Strand in Israel?““, erzählt die österreichische Regisseurin Rohrer der Deutschen Presse-Agentur. Das Ereignis löste Gespräche mit der Israelin Levanon aus, die schließlich in den gemeinsamen Dokumentarfilm „Back to the Fatherland“ (Zurück ins Vaterland) mündeten. Er erzählt von jungen Israelis, die nach Deutschland oder Österreich ziehen - die verlorene Heimat ihrer Großeltern. Eine Heimat, in der Juden verfolgt und ermordet wurden.

Der Film, mit dem sie sich bei der Berlinale im Februar beworben haben, erzählt auch die Geschichte der israelischen Co-Regisseurin Gil Levanon, die nach Berlin ziehen will. Als sie ihrem Großvater Jochanan Tenzer von ihren Plänen erzählt, versteinert sein Gesicht. „Auf keinen Fall!“, sagt er. „Ich glaube nicht an Deutschland“, sagt der in Laufersweiler (Rheinland-Pfalz) aufgewachsene 97-Jährige, der 1937 als Jugendlicher ins damalige Palästina ausgewanderte. Seine Familie blieb zurück und wurde von den Nazis ermordet. „Sie waren schlecht, und sie blieben schlecht, und sie werden schlecht bleiben“, lautet sein Urteil über die Deutschen.

Seine Enkelin hatte eine so entschiedene Reaktion nicht erwartet. „Es wird jetzt sehr schwer sein, es zu tun, in dem Wissen, dass er so dagegen ist“, sagt sie im Film. „Ich habe das Gefühl, ihm wirklich wehzutun oder ihn zu verraten.“ Auch ihre Schwester lebt seit einigen Jahren in Berlin.

Aufarbeitung der eigenen Familiengeschichte

BACK TO THE Fatherland

A FILM BY KAT ROHRER & GIL LEVANON

Berliner Zeitung · Nummer 260 · Dienstag, 7. November 2017

Berlin

Zurück ins Vaterland

Viele Israelis ziehen in die Heimat der Großeltern. Ein Film beschäftigt sich mit der Frage nach dem Warum

VON SARA LEMEL

Rund 20 000 Israelis leben nach Schätzungen heute in Berlin. Viele davon sind Enkel von Holocaust-Überlebenden. Ein Film versucht zu beantworten, was Israelis dazu bewegt, in die oft verhasste Heimat ihrer Großeltern zurückzukehren. Warum ausgerechnet Deutschland?

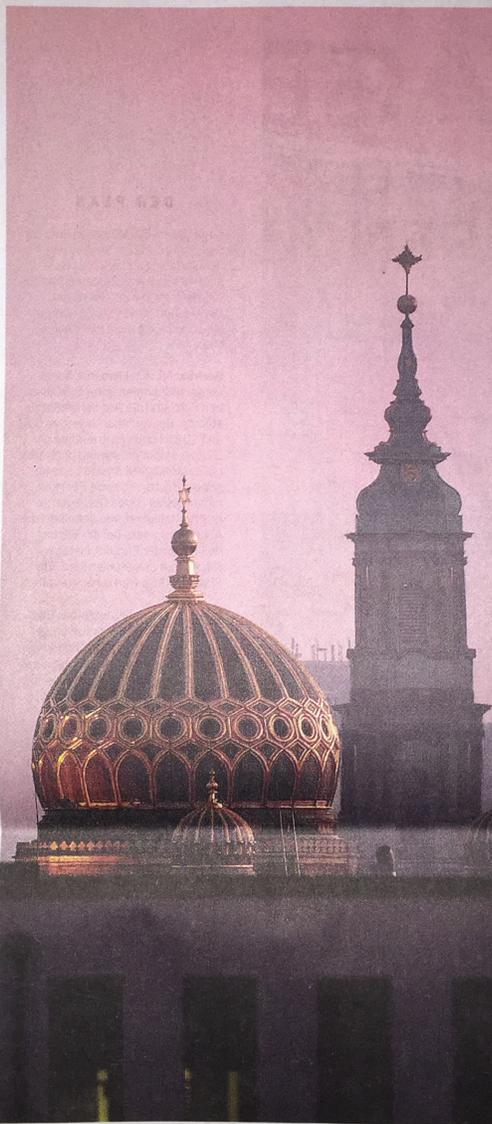
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Die Österreicherin Rohrer wollte mit dem Film auch ihre eigene Familiengeschichte aufarbeiten. Ihr Großvater war überzeugter Nazi, diente als Kommandant in einer Bergeinheit. 1944 wurde er in Jugoslawien getötet. „Man spürt schon die Schuld der Generation, obwohl man nichts dafür kann“, sagt Rohrer. In einer stark symbolbeladenen Szene des Films holt sie die Nazi-Uniform ihres Großvaters vorsichtig aus einer Truhe auf dem Dachboden.

Gil Levanon hat sie vor 15 Jahren kennengelernt, als beide in New York studierten. Heute sind sie eng befreundet und arbeiten zusammen. Optisch entsprechen beide nicht dem Stereotyp ihrer Herkunft: Die Israelin Gil Levanon ist strohblond, Rohrer dagegen ein dunkler



Die Synagoge an der Oranienburger Straße. Rund 20 000 Israelis leben nach Schätzungen heute in Berlin. Viele davon sind Enkel von Holocaust-Überlebenden.

Typ. Auf dem Haifa-Filmfestival habe man deshalb die Namensschilder verwechselt, erzählt Levanon lachend.

Insgesamt werden drei Paare von Enkeln und Großeltern vorgestellt. Der Künstler Dan Peled lebt seit einigen Jahren in Berlin. Er sagt, er habe sich in Israel und in seiner Familie nicht heimisch gefühlt und wolle auch nie zurück nach Israel, wegen der Besetzung der Palästina-erengebiete. „Ich habe mein Zuhause gefunden“, sagt er über sein Leben in Berlin. „Ich fahre nur zurück, um meine Oma zu besuchen.“

Die Oma ist die über 90-jährige Lea Ron Peled, die aus Wien stammt. Auch sie hatte Schwierigkeiten mit dem Umzug des Enkels nach Deutschland. „Ich habe nichts gesagt, aber ich war nicht begeistert. Warum ausgerechnet Deutschland?“

Ihr Enkel versucht, sie zu besänftigen: „Jetzt wo ich Deutsch kann, kann ich mit dir über Themen sprechen, über die ich vorher nicht mit dir reden konnte. Du hast nie erzählt“, sagt er. „Vielleicht hast du nie gefragt“, antwortet die Großmutter lächelnd.

Der Israeli Guy Schachar lebt mit seiner Freundin in Österreich – sein in Wien geborener Großvater ist Holocaust-Überlebender.

„Hier in Israel ist die Lage sehr schlecht.“
Uri Ben Revav sagt trotzdem, er freue sich, dass Guy in Österreich lebe. „Es ist sehr traurig, aber das ist die Wahrheit. Hier in Israel ist die Lage sehr schlecht.“ Er besucht Guy in Wien und stellt sich dort seiner persönlichen Geschichte. „Ich habe sehr schöne Erinnerungen an Österreich, bis der Homo sapiens aus Braunau gekommen ist“, sagt Uri.

Bei Gil Levanon sind es paradoxerweise gerade die Erinnerungen an das Haus ihrer Großeltern in Haifa, die bei ihr Heimatgefühle auslösen, wenn sie in Berlin ist. „Opa und Oma haben immer Deutsch gesprochen, und das hat sich so weich angehört – es sind gute Erinnerungen“, sagt sie.

„Wenn ich in Berlin im Café sitze, habe ich das Gefühl, im Wohnzimmer meiner Großeltern zu sein.“ Für ihre Heimatgefühle hat sie noch eine ungewöhnliche Erklärung parat. „Unsere DNA hat viel länger in Europa gelebt als in Israel, es gibt eine Art unbewusster Strömungen, es fühlt sich bekannt an.“

Dass inzwischen viele Tausende Israelis in Berlin leben, schaffe eine neue Normalität. „Wir bauen neue Brücken“, sagt Levanon. „Die zweite und dritte Generation nach dem Holocaust hat immer noch eine schwere Last zu tragen. Wir müssen miteinander reden, um damit umzugehen, weiterzugehen.“ Ihr Großvater sei nach ihrem Umzug ein bisschen weicher geworden. „Er hat es geschafft zu sagen: Wenn du glücklich bist, dann bin ich auch glücklich. Und das ist sehr viel.“ (dpa)

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