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“The Price Is Unending Speechlessness”

-A comment on the Film by Philipp Bühler-

What do we know about the people we call our family? Which feelings, gestures and affirmations of love distinguish this smallest of cells in society? What might really be happening behind the door of the neighbouring family’s home? Christian Moris Mueller puts these questions in unusually penetrative images, linking them through an unusual narrative. VIER FENSTER (Four Windows) means four chapters about four individuals each secretly looking for their happiness: the son meets a stranger who does not want to kiss him. The father kisses his wife while thinking of his daughter. The daughter is kissed by her mother, a slap in the face. The mother provokes a kiss from a stranger hoping that her husband will lick her wounds. They all have in common a longing for security, which makes them hold on to each other.

The price is unending speechlessness.

Christian Moris Müller approaches his figures carefully and without prejudice. Rather than using big words he lets their faces speak. A significant feature of his style is the lengthy camera shots that give the actors time and space to develop. In order to achieve this demanding technique Christian Moris Müller was able to win over the famous cameraman Jürgen Jürges who had already worked with Rainer Werner Fassbinder (“Angst essen Seele auf” / “Fear Eats the Soul”, “Fontane Effi Briest”), Michael Haneke (“Code: Inconnu”) and Wim Wenders (“In weiter Ferne, so nah!” / “Faraway, So Close!”). This was a dream finally come true for the young director. After reading the script Jürgen Jürges agreed straight away to join the project. “After the first few conversations with Christian I noticed that he knew exactly what it was he wanted,” said the renowned cameraman. “He had his love for his film and the people in it written all over him.” For Christian Moris Müller the unique appeal in Jürgen Jürges’ films is the way “relationships are told about the pictures”.

Furthermore, VIER FENSTER is major acting cinema that draws its sharpness and its touching emotionality from the involvement of outstanding actors. The father is played by Thorsten Merten, well known through his roll in Andreas Dresen’s success “Halbe Treppe” (Grill Point). Also starring in the film are Margarita Broich (“Wolfsburg”), Theresa Scholze (“Nachtexpress” / Night Express) and Frank Droese (“alaska.de”).

“The story is not told graphically but rather takes place inside people’s heads. Just reading the script gives you the feeling that this is just the tip of the iceberg,” says Theresa Scholze. The greatest challenge, alongside some scenes that went particularly beneath the skin, was in filming the long camera shots: work that demanded professionalism and a great deal of concentration and technical preparation. “I have a problem with scenes that are cut too much. It has a scattering effect and destroys the moment,” explains Christian Moris Müller. The decision to tell the individual stories separately goes back to this very idea: “I wanted to give each of the four characters room to spread out inside the spectator.” This conscious break with standard narrative techniques increases consistency of a film that captivates as much through its personal style as through its oppressive intensity. VIER FENSTER scratches at the surface of everyday reality. A consistently enthralling and at the same time painful cinema experience.