

# GFOQ

GERMAN FILMS QUARTERLY



WITH PORTRAITS AND ARTICLES OF  
**FACE TO FACE WITH GERMAN FILMS 2025**  
DIRECTORS **CHRISTINA FRIEDRICH & MOHAMMAD RASOULOF**  
PRODUCERS **JONAS KATZENSTEIN & MAXIMILIAN LEO**  
ACTOR & EUROPEAN SHOOTING STAR **DEVIRIM LINGNAU**  
WRITER **MORITZ BINDER**  
SALES COMPANY **PLUTO FILM**  
HISTORY: **GERMAN FILMS AT THE OSCARS**

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ISSUE 1-2025

The best of  
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CINEMA**



worldwide



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Dear Readers,

The end of last year was indeed exciting and turbulent in equal measure for us all in the German film industry. The uncertainty in December about what would happen with the new German Film Law Act and whether and how it would be implemented in 2025 was a major concern for every one of us. The fact that at least the new law has now been passed is a good thing and important. We're naturally hoping that the other two pillars of the reform - the tax incentive model and the investment obligation - will follow soon.

At German Films, we have also been looking back on our anniversary year. In 2024, we celebrated 70 years of German Films. The year was characterized by many events, encounters and special film screenings. We would like to thank everyone who celebrated this anniversary year with us.

And we've also had some news to start the new year with in 2025. The end of January saw the German entry *THE SEED OF THE SACRED FIG* by Mohammad Rasoulof being selected as one of the final five films in the Best International Feature Film category for the Oscar nominations. This is the third time in a row that the German entry has been nominated for an Oscar. The film is an outstanding work by one of the great directors of world cinema who has found refuge in Germany. In the portrait in this issue, Mohammad Rasoulof talks about the difficult shooting conditions and what it means to him that he is allowed to enter the Oscar race for Germany with this film.

German cinema as a whole will have another major presence at this year's Berlinale. With over 60 German productions and co-productions in various sections in the anniversary edition's line-up, the participation from a German perspective is as numerous and diverse as almost never before. We are delighted that the two majority German productions - *WHAT MARIELLE KNOWS* by Frédéric Hambalek and *YUNAN* by Ameer Fakher Eldin - are in the Competition, and *PUNCHING THE WORLD* by Constanze Klaue will be screening in Perspectives, the new competitive section for debuts. The 75th Berlinale will open with Tom Tykwer's *THE LIGHT* which will have its world premiere in Berlin. German films also featured in the competitions at the International Film Festival Rotterdam in early February, with *IN MY PARENTS' HOUSE* by Tim Ellrich in the Tiger Competition and *BAD PAINTER* by Alber Oehlen in the Big Screen Competition.

We are also celebrating a small, but equally special anniversary in 2025. Our talent campaign *FACE TO FACE WITH GERMAN FILMS* will be turning ten this year. Since its first edition in 2016, the annual campaign has established itself as a platform to give German film talent international visibility. This year will again see seven young and impressive personalities from different trades serving as our ambassadors to represent German cinema. They are following in the footsteps of such respected filmmakers as internationally renowned stars Sandra Hüller and Christian Friedel. We are showcasing the *FACES 2025* in this issue of GFQ. Apart from the portraits, we will also be featuring articles in future issues of GFQ to highlight and present various subjects about cinema and the film industry from the past, present as well as the future. We are looking forward to a new year of cinema in 2025 that's certain to be exciting on many different levels and have quite a lot in store.



Simone Baumann, Managing Director

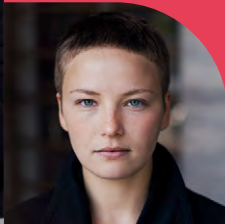




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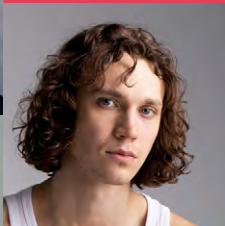
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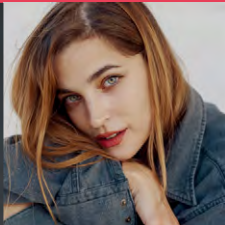
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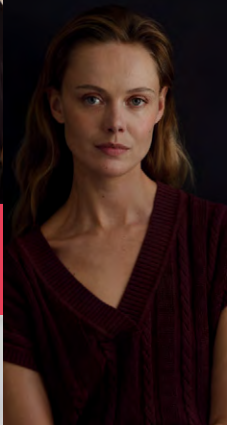
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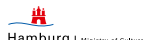
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WRITER & DIRECTOR

MARIKO MINOGUCHI  
WRITER & DIRECTOR

LEA DRINDA  
ACTOR

THEA EHRE  
ACTOR

# FACE TO FACE WITH GERMAN FILMS

## THE FILMMAKERS



10 years - 10 editions of FACE TO FACE WITH GERMAN FILMS. This year marks a special anniversary of the German Films talent campaign. Launched in 2016, this is the tenth edition of German Films' „new faces“ from the German film and TV industry. This year's selection of outstanding talents will be introduced to the international film industry at the Berlinale 2025.

Since its first edition, the annual campaign has established itself as a flagship platform to give German film talent international visibility and draw the attention of the global film industry to some of the country's most outstanding newcomers and professionals.

FACE TO FACE WITH GERMAN FILMS 2025 - THE FILMMAKERS features seven unique, impressive, and diverse personalities, each of whom has found a very personal, interesting path into the film industry. In a multifaceted way, they all illustrate how colorful, varied work and creativity can be in the film industry.

This year's selection extends from actors Aaron Altaras, Lea Drinda and Thea Ehre, to writer-directors Leonie Krippendorff and Mariko Minoguchi, as well as director Mala Reinhardt and director of photography Tim Kuhn.

They are following in the footsteps of such respected filmmakers as internationally renowned stars Sandra Hüller, Christian Friedel, Burhan Qurbani, Saskia Rosendahl, Alexander Fehling, Julia Jentsch, Jonas Nay, Jannis Niewöhner, Sara Fazilat, Soleen Yusef and Eva Trobisch, who have all been part of the campaign since it launched in 2016.

“We have a vibrant and diverse film scene in Germany. This diversity and creativity naturally thrives on its filmmakers. We have talents in all the different trades who are always coming up with new ideas, who are curious, who are constantly rethinking and redesigning the medium of film and cinema,” explains Simone Baumann, Managing Director of German Films.

“At German Films, we see it as our duty to support these talents from the German film industry and to accompany them on their way to becoming

successful filmmakers. We are proud to be able to present seven filmmakers as the ambassadors of our campaign this year, who are all emblematic of innovation in the film industry.”

**Aaron Altaras**, born in Berlin in 1995, is a German actor. Before starting his acting career, he studied philosophy in Amsterdam. He began his acting career with a role in the television film NICHT ALLE WAREN MÖRDER (2006). In the internationally successful Netflix series UNORTHODOX (2020), he plays a music student who shows modern Berlin to an orthodox Jewish woman searching for freedom. Aaron Altaras has also appeared in other notable projects, including the Disney+ series THE INTERPRETER OF SILENCE (DEUTSCHES HAUS, 2022) and the film THE NIGHT BETWEEN US (ZWISCHEN UNS DIE NACHT, 2022). Most recently, he starred in the Cannes Series Award-winning ARD series DIE ZWEIFLERS (2023), for which he won the German Television Award and the Blue Panther in the “Best Actor” category. His next films will be WHY ME (2024) and RAVE ON (2024).

**Lea Drinda** became known to a wider audience in 2021 with her first major role in WE CHILDREN FROM BAHNHOF ZOO (WIR KINDER VOM BAHNHOF ZOO, 2021). She was nominated for the German Acting Award (Best Newcomer) in the same year. She received several awards for her role in the series BECOMING CHARLIE (2022), in which she played the first non-binary character on German television, and was also nominated for the Grimme Award for Outstanding Acting Performance and the German Television Award for Best Actress. In the summer of 2024, the mini-series NIGHT IN PARADISE (NACHTS IM PARADIES, 2024) was released on Canal+ with Lea playing alongside Jürgen Vogel as his daughter Joni. She recently shot CITY OF BLOOD (2024) for Disney+ and is currently starring as Wanda in WHERE IS WANDA? (2024) on Apple TV+.

Austrian actress **Thea Ehre** was born in Wels in 1999. In 2018, she moved to Vienna, where she soon landed her first role in the television series VORSTADTWEIBER (2018). While initially studying Theatre, Film, and Media Studies at the Uni

versity of Vienna, she opted to leave her studies to take on her first significant film role. In 2022, Thea portrayed Leni Malinowski, a transgender woman navigating a complex world of love and investigations, in Christoph Hochhäusler's genre thriller *TILL THE END OF THE NIGHT* (*BIS ANS ENDE DER NACHT*, 2022). She received the Silver Bear for Best Supporting Performance at the 2023 Berlinale for her performance. In addition to her artistic pursuits, Thea Ehre actively advocates for the representation of transgender individuals, both in her public persona and through her work in film and theatre. Thea will be seen in Tom Tykwer's *THE LIGHT* (*DAS LICHT* 2024), the opening film of the Berlinale 2025.

**Mariko Minoguchi** was born in Munich in 1988. Her feature film debut *RELATIVITY* (*MEIN ENDE. DEIN ANFANG*, 2018) received the German Film Critics' Award for Best Debut Film and Best Screenplay, among others. Together with director Tim Fehlbaum, Mariko wrote the screenplay for his film *TIDES* (*HAVEN: ABOVE SKY*, 2018), which premiered at the 71st Berlinale and reached number 1 in the US Netflix charts. The film received four German Film Awards. In 2023, she realized the anthology series *ZEIT VERBRECHEN* together with Jorgo Narjes from X-Filme. The four films premiered at the Berlinale in the Panorama section in 2024, and were subsequently named German Crime Series of the Year and received the German Acting Award for Best Ensemble. The shooting of her new feature film *DIE ANDERE SEITE* (2024) will take place from 2024-2025. Together with Trini Götze, David Armati Lechner and Eva Trobisch, she is a partner in the Munich-based production company Trimafilm.

Before becoming a filmmaker, **Tim Kuhn** studied Latin American history in Germany, Spain and Ecuador. Alongside his studies, however, he began working as a cinematographer for various documentary films in Europe, Asia, South America and the Middle East. After studying at the University of Film and Television Munich, he shot the series *HINDAFING* (2019), which won the Romy Award in the Best TV Series category. In 2021 and 2023, Tim Kuhn received the German Camera Award for his work on the series *BREAKING EVEN* (2019) and

*LUDEN* (2021). Together with the Oscar®-nominated Palestinian director Scandar Copti, he shot the independent feature film *HAPPY HOLIDAYS*. In 2024, Tim Kuhn was responsible for the visual design of the film adaptation of the bestselling novel *22 BAHNEN*. Tim Kuhn is a member of the German Film Academy and lives in Berlin.

**Mala Reinhardt** completed her directing studies at the Film University Babelsberg Konrad Wolf in Potsdam in 2023. She had previously studied ethnology in Cologne, New Delhi and Kampala. One of her most acclaimed works, *THE SECOND ATTACK* (*DER ZWEITE ANSCHLAG*, 2018), premiered at DOK Leipzig in 2018 as part of the German Competition, where it earned an honorable mention. It later featured at the Berlinale in 2021. In 2024, Mala premiered her feature-length documentary *FAMILIAR PLACES* (directing & producing, 2024) at Locarno Film Festival's Semaine de la Critique. Currently, she is conducting research for her next project, *MOTHER/TONGUE* (directing & producing, 2025), a hybrid film that will explore the intricate connections between language, migration, and colonial politics.

Born in 1985 and raised in Berlin, **Leonie Krippendorff** studied Film Directing at the Film University Babelsberg Konrad Wolf from 2009 to 2016. Her graduation film *LOOPING* (screenplay & directing, 2015) was shown at various international film festivals, including the Guadalajara International Film Festival where it was awarded a prize. In February released, her feature debut *COCOON* (*KOKON*, screenplay & directing, 2018), was selected for the Berlinale Talents Script Station in 2018. In 2020, *COCOON* premiered as the opening film of the Generation 14+ section at the Berlinale. *COCOON* received numerous awards, Leonie Krippendorff also received the Bavarian Film Award for Best Emerging Director. Variety listed Leonie Krippendorff as one of the "10 European Talents to Watch 2020". Her upcoming film project *IN HEAT* received the ArteKino International Award at the Berlinale 2023.

*Angela Sonntag*



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# LANDSCAPES OF THE UNCONSCIOUS

A PORTRAIT OF DIRECTOR CHRISTINA FRIEDRICH

In Christina Friedrich's feature film *ZONE*, a girl opens a door to the cellar of her parents' house, built on the ruins of a devastated Germany. The passage into the depths draws the viewer into a maelstrom of hypnotic imagery, whereby space and time become unstable and the living encounter the undead of history. In our conversation, she talks about the magical threshold that can be found in each of her films. "There is always this inner space that you have to open and enter in order to uncover the labyrinths beneath. It's not about depicting the surface; it's about breaking into territories where things are uncomfortable. Where dark and unspeakable things lurk - but they need to be retrieved. The magical space is an aspect of my thinking. I want to narrate the simultaneity of the invisible and the visible on the screen. The state between being awake, dreaming and sleeping is the state of storytelling. This is a vertical narrative principle; to follow it, you need to cross a transitive space."

In 2020, she founded the production company *Madonnenwerk* together with Franz Liebig. After her film *HURENSÖHNE. EIN REQUIEM* (2021), a drama set in a war-torn country, she continued her archaeological search for evidence in the film *ZONE* (2023). Together with 33 children, she has also made the film *THE NIGHT IS DARK AND COLDER THAN THE DAY* (2024). In a collective trance, she immerses herself in the world of children's experiences. The premiere will take place this year at IFFR Rotterdam. Her current film *THE DARKER THE NIGHT THE BRIGHTER THE STARS* follows on from this, with the older children "surveying the upheavals of puberty and following their inner, emotional maps. They enter unknown territory, unfamiliar in its depths. The film ends on another star, a liminal place where new rituals emerge." At the same time, she is working on two international co-productions.

Her previous films have been set in the Harz region, and she grew up in Nordhausen. "I am fascinated by the deep, dark Harz and the landscapes that intertwine there in wide lines of sight and chains of hills. There is so much hidden here, as a collective memory space. I cannot overlook the speed at which political erosion is occurring.

I feel connected to this topography, its people and the region's history. Because my story also began here." In *ZONE*, Friedrich proves herself a chronicler of silence. "Silence has settled like mildew over everything, including history. That is the silence I grew up with, too. One you could even sense physically. I'm searching for the language of the body." Language is something precious to her, something not infinitely available.

Friedrich's stories are multidimensional visual compositions. "The power of the images is linked to the archaic landscape, but also to a narrative clarity and reduction." Human beings, the undead, animals and plants are brought together in her animistic worlds, with the real and the magical existing side by side. Her poised images are the outcome of research and conversations during long walks through forests, libraries, art galleries, cities and peripheries. "Then I aim to fill the cinematic horizon with narratives that transcend time and space, bound to us, and recount the collision of characters who touch upon the very limits of society and the cosmos."

There is always something unsettled about the characters in her works. "It is only their extreme sensitivity that enables them to go anywhere, to pass through any wall, or to disappear into the earth and then reappear. The ensemble is the heart of my work. I love working with people with whom I have shared experiences already, seeking to find new identities together with them. They are my research family. Bodies are fundamentally important here. I work with actors who have a deep understanding of physical language."

And even if there is something of the end-time scenario about her films, they also reveal a utopian vein. "I don't believe in redemption. In my universes, there is a space where moments of hope shimmer through and a kind of utopia comes into view. A society of new possibilities."

*Daniel Richter*



A close-up portrait of Mohammad Rasoulof, a middle-aged man with short, graying hair, wearing black-rimmed glasses and a dark blue shawl draped over a light-colored shirt. He is looking directly at the camera with a neutral expression. The background is a soft-focus outdoor scene with green foliage and a building.

# “MUTUAL SUPPORT AND A LOT OF TRUST”

A PORTRAIT OF DIRECTOR MOHAMMAD RASOULOF



Mohammad Rasoulof radiates a dignified calmness on this January morning as he talks via video from Hamburg about his film *THE SEED OF THE SACRED FIG* which is now entering the Oscar race as the German entry. It's not that easy to rattle the 52-year-old director who has been making films since the 1990s and was repeatedly persecuted as a result in his native Iran - ranging from a ban on making films to serving a prison sentence. This doesn't stop him from repeatedly criticising the regime. In his latest feature film which was shot in secret in Iran, he makes it very clear how state power destroys families with its repression as well as the resistance of a young, female generation. When the film was invited to compete in Cannes last May, some of the crew members were put under massive pressure in Iran and Rasoulof himself was sentenced to eight years in prison, a fine and the confiscation of his property. The filmmaker managed to escape and is now living in Hamburg.

*THE SEED OF THE SACRED FIG* received the Special Jury Prize in Cannes as well as nominations for four European Film Awards, a Golden Globe and now for the Academy Award in the 'Best International Feature Film' category. He shows his delight about the honours with a quiet smile. "I'm very happy about what has happened. We experienced so many restrictions and so much pressure. But that evidently had a positive influence on the film." The making of the film itself sounds like a political thriller. Rasoulof shot the film with a small crew over a period of three months. "We were in constant fear of being arrested at any moment in Iran. We didn't know whether we would be able to finish shooting the film. The actors were also under extreme pressure and I did everything I could to support them. The fact that we succeeded with all of this is also down to the people who trusted me and supported me. I couldn't have done it without them."

He's referring here, in particular, to Mani Tilgner and Rozita Hendijanian of Run Way Pictures, the film's producers. They've known each other for many years, Tilgner was the production manager on Rasoulof's Golden Bear winner *THERE IS NO EVIL* (2020) and Hendijanian a co-producer for *A MAN OF INTEGRITY* (2017). "The Run Way Pictures team is like a family to me," Rasoulof

says. "They trusted me and took a big risk."

Another important partner was the editor Andrew Bird, who was already working on the editing in Hamburg parallel to the shooting. "Andrew and I have a long and close friendship that's characterised by deep trust," Rasoulof explains. "We sent the footage to Germany every day, initially as low-resolution files, and hid the original files at several places in Iran. Andrew started the rough cut based on the script and we were always in contact via encrypted phone calls and social media. But it was a challenge on many levels, both technically and artistically. This constant uncertainty was only bearable thanks to the mutual support and friendly trust." About ten days after the end of shooting, the first rough cut of the film was completed. "We could then use this to make a selection from the original footage and get that out of the country with the help of a friend of mine."

The director is particularly pleased that the film's success has helped increase international attention to the situation of the Iranian people and the young protest movement. And therefore also put pressure on the regime. But Rasoulof is aware of the fact that it will now be even more difficult for him to return to Iran and make films there in the foreseeable future. "That's what I long for, of course. Not a day goes by without me thinking about the place, my life and the people there," he admits. "At the same time, I'm now so much at home here in Hamburg that I'm thinking about how I can combine both cultures. When I am travelling abroad, it's now impossible for me not to think about Germany as well. It's a very interesting experience and also an exciting subject that I hope to portray in a film some day. What does the experience of migration do to people? How can the clash of two cultures be portrayed?"

With the announcement of the Oscar nomination, the final chapter of the awards season is now upon us before the awards ceremony held on 2 March. "We are in close contact with the American distributor Neon who is very supportive of our campaign. So, I'll be on the road for some time to come," Rasoulof says. With a serene smile.

*Thomas Abeltshauser*

# "IT'S A DREAM JOB"

A PORTRAIT OF PRODUCERS  
JONAS KATZENSTEIN AND MAXIMILIAN LEO



"It's a dream job being a producer," say Maximilian (Max) Leo and Jonas Katzenstein, co-founders in 2008 of Cologne-based augenschein Filmproduktion whose diverse output has ranged from an art-house gem like Nana & Simon's MY HAPPY FAMILY through Patrick Vollrath's drama 7500 to current productions like MOTHER MARY by David Lowery or Jan-Ole Gerster's English-language debut with the thriller ISLANDS which will have its world premiere in this year's Berlinale Special Gala line-up.

In many ways, Max and Jonas have their fathers to thank for instilling in them a passion for cinema that eventually led them to follow a career in this industry. "Looking back, I see that my father was a real cineaste and I was allowed to watch everything except for ALIEN," Max recalls. "And when my parents went to the drive-in cinema, I pretended to be asleep in the back of the car so I could see films like STAR WARS and BLUES BROTHERS. That made a lasting impression on me!"

Meanwhile, Jonas's taste in cinema growing up was influenced by his journalist father's love of French cinema. "I wasn't so interested in the American blockbuster movies at that time – that came later – and then I would hang out with friends watching films like NAPOLEON DYNAMITE or Wes Anderson's THE LIFE AQUATIC WITH STEVE ZISSOU, while AMERICAN BEAUTY had a great impact on me personally," Jonas explains.

At school, Max put on school plays and made no-budget videos with friends, but there was a real turning point when he became the writer-director for a musical BETWEEN THE NIGHTS for a fellow pupil who had composed the score. "It became a great success winning awards and launching the international careers of many of those taking part," he says.

Max subsequently made his first foray into the media world by working as one of Germany's first video journalists producing documentaries set as far afield as Afghanistan and the Okavango Delta before enrolling at the Academy of Media Arts (KHM) in Cologne in 2005 to major in Feature Film Direction.

Jonas hadn't initially considered that the film industry might be a destination for him as a career,

"but then I met someone when I was finishing my Voluntary service. He was really enthusiastic about the idea of working in films and that made me think that this could also be something for me."

He took his first step towards this goal by studying Audio Engineering at the SAE Institute in Cologne and then established his own sound studio "artaudio" in the city in 2004.

Then, another stroke of serendipity saw a common friend bring Jonas and Max together. "Max was looking for some professional help for the sound on his short film WINDSCHIEF, this led to a collaboration and us then setting up the company together," Jonas recalls. "We've complemented one another from the very beginning of working together with each of our particular mindsets," Max observes. "Jonas is the problem finder and I'm the one solving them."

Jonas adds: "Max is more the guy for the empty sheet of paper and doing the first draft, financing plan and logline whereas I am more the one who's thinking about all of this as well as the strategic side."

"When I worked on Max's short, I realised this is the perfect job for me," he explains. "I love the creative part of developing a project and being the guy thinking aloud in a group with the writers. There are constantly new challenges so, for example, if you make a film set underwater, you then dive into a whole new area and have to learn everything about diving!"

"The intersection of reality and vision and making things happen is what makes being a producer so appealing," Max suggests. "As a producer you have one foot in the world of the financiers and the distributors and the other in the creative world of directors, writers, DOPs and actors."

"What makes me really happy is that we are now making the kind of movies that made me go to the cinema before I started working in the industry. I never thought that we would come to make films like THE ASSESSMENT, MOTHER MARY, THE FISHERWOMAN or ISLANDS with such incredible casts", he concludes.

*Martin Blaney*

A close-up portrait of actress Devrim Lingnau. She has short, dark hair and is looking directly at the camera with a neutral expression. She is wearing a dark, high-collared garment. The background is softly blurred.

# ACTING AS AN ARTISTIC FORCE

A PORTRAIT OF ACTOR &  
EUROPEAN SHOOTING STAR 2025 DEVRIM LINGNAU



A great honour, an unexpected opportunity, a new platform – for young European actors, being recognised as a Shooting Star at the Berlinale can mean many things. But the award also means even more to Devrim Lingnau, who was selected as a German candidate by European Film Promotion in 2025. It symbolises the start of a new chapter in her career.

For two seasons, the Mannheim native played the title role in the highly successful Netflix series *THE EMPRESS*, which also won an International Emmy. Around six months of filming each season – such a complex production demands considerable lengths of time, especially for actors who are still at the beginning of their careers. But Devrim Lingnau wouldn't dream of complaining. Not only did the role of Elisabeth earn her fans all over the world; as she says in our interview, first and foremost, it was "a terrific springboard. *THE EMPRESS* has given me a whole new level of visibility, changing my professional life within a very short space of time. More and more people are now approaching me with offers, and for the first time in my career I can choose my projects."

One of the first of those projects will be enjoying its world premiere at the Berlinale. Mehmet Akif Büyükcatalay's Panorama-scheduled feature *HYSTERIA* stars Devrim Lingnau as intern Elif, who is drawn into a maelstrom of secrets and accusations when a Koran is burnt during a film shoot. The issues discussed relating to Muslim life in Germany provided one reason for the actor to accept the role, but collaboration with the director was even more important to her. "I didn't get to know Mehmet until the casting, but working with him was a total revelation. He immediately accepted me into his Cologne film community," enthuses Devrim Lingnau, daughter of a Turkish father and a German mother. "It was the first time that I had played a role of Turkish origin in a cinema film, and the interchange with other filmmakers of Turkish origin and a large Muslim community on set was incredibly important for me."

Devrim Lingnau has already had experience in opening new chapters. After devoting herself primarily to ballet in her school days, she soon discovered acting. "Acting was the first time I

found that I could have an artistic impact," she recalls. "It allowed me to really have a say in the content, and think differently and more than in dance." She appeared in German television productions and, after graduating from high school, played a leading role in the queer vampire costume film *CARMILLA* by British director Emily Harris.

Subsequently, rather than attending drama school or concentrating fully on working in front of the camera, Devrim Lingnau took a completely different path. She began studying art at the State Academy of Fine Arts Karlsruhe, where she learnt from performance artist Ulla von Brandenburg, among others. "I had a feeling that I wanted to develop my own artistic position," she says, summarising her motivation. However, she also emphasises that she never lost sight of acting: "The art academy trained me in my own aesthetics and therefore in how to view texts, to judge films, and ultimately to develop my own acting approach." She graduated in 2024 – after a lot of balancing between her studies and and filming.

"I'm looking forward to some lively exchange with filmmakers who have similar political and artistic concerns to me. And to getting an impression of what is happening in European cinema right now," says Devrim Lingnau when asked what she hopes to gain from the European Shooting Star programme during the Berlinale.

It is already a foregone conclusion that 2025 will be an excellent year for her. In addition to *HYSTERIA*, she has completed shooting for *LADY NAZCA*, playing mathematician Maria Reiche in front of Damien Dorsaz's camera in Peru. Next on the programme is a collaboration with German Film Award winner Ayşe Polat, and two exhibitions of her artistic work (mainly video art) are planned as well. So, there is no doubt that the next chapter of Devrim Lingnau's career is destined to be extremely full.

*Patrick Heidmann*

# HIGH-QUALITY FICTION BY EMERGING DIRECTORS

A PORTRAIT OF SALES COMPANY PLUTO FILM



"From the outset, Pluto Film has had a focus on high-quality fiction by emerging directors," say managing directors Daniela and Benjamin Cölle of the Berlin-based world sales and festival distribution company which will be celebrating its 10th anniversary during the 2025 Berlinale.

The company's founders Torsten Frehse and Heino Deckert had launched the company at Berlin's EFM in 2015 with such debut features as Ivan Ostrochovský's *KOZA* and Gerd Schneider's *THE CULPABLE* in its initial sales line-up.

A year later, Daniela joined the Pluto Film team after having previously focused on working in the areas of distribution and festivals in Slovakia, and was subsequently offered the opportunity by the two founders to take over the company with husband Benjamin in 2022.

Benjamin, meanwhile, has a background in the field of production having worked for such companies as Flying Moon Filmproduktion and Indi Film as creative producer, he began lecturing from 2015 at the production and directing department of Film University Babelsberg *KONRAD WOLF* with a particular interest in innovative distribution models and audience design. "In addition to films by emerging talents, we are also interested in handling cross-over titles because we are aware that the theatrical market for arthouse films is becoming increasingly challenging," says Daniela who handles acquisitions at Pluto Film.

The boutique company only takes on between 8-10 new films each year, some acquisitions the result of existing working relationships with producers and directors, and others picked up after a festival has unveiled its line-up.

Moreover, there are also chances that projects with interesting sales potential might be discovered through Daniela's additional work as a script advisor and Benjamin's activities in audience design. However, new acquisitions are decided as a team, together with sales manager Daniel Vadocky and festival manager Rebecca Hartung.

Recent festival and sales successes have included Soleen Yusef's *WINNERS*, which opened the Berlinale's Generation Kplus last year, and Xiaoxuan

Jiang's *TO KILL A MONGOLIAN HORSE*, premiering in the Venice Days last September.

Since taking over the reins at Pluto Film, the couple aim to have at least one children's film per year in their line-up, beginning with Serbian debutant filmmaker Rasko Miljkovic's *THE WITCH HUNTERS* in 2018, and they are also exploring the possibility of having more titles in their roster with genre potential. Moreover, last year saw them expand into feature documentaries for the first time with Mathijs Poppe's *THE JACKET*, which celebrated its international premiere at IDFA in November.

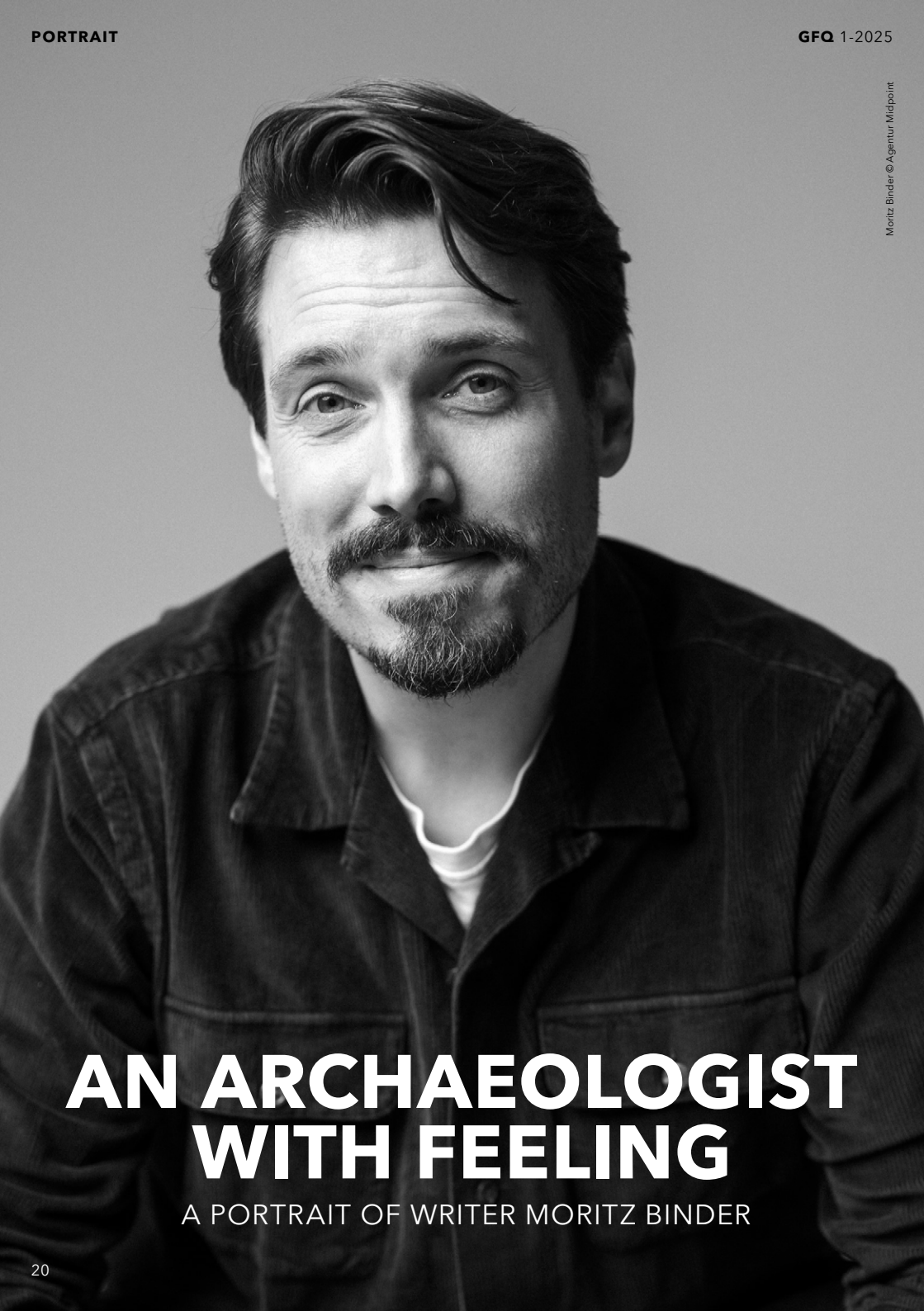
Explaining Pluto Film's particular way of working, Benjamin says: "We want to bring auteurs to the international market, follow their careers right from the point when they were initially emerging talents, help them to establish themselves and ideally keep working together into the future."

A good case in point is Mehmet Akif Büyükatay's second feature *HYSTERIA* which will be premiering in this year's Panorama at the Berlinale. "We had already worked with the director on his previous film *ORAY* which won the Best First Feature Award when it premiered at the Berlinale 2019," Daniela recalls. "We came onboard his new project at an early stage and were really involved in the whole process, giving advice about the screenplay and postproduction, and have now been positioning it in the market using Benjamin's practice of audience designing."

"I call this approach creative distribution," Benjamin says. "It's not just one phase that comes after the film has been completed, but ideally starts at the development phase: When we take on a film, we start the collaboration with the directors and producers during a series of Audience Design workshops and create an online archive that contains a pool of materials, which the film's distributors can then access and make use of after they've acquired the film."

"In essence, we see ourselves as intermediaries between producers and distributors facilitating a flow of information and collaboration throughout the whole film value chain," he concludes.

*Martin Blaney*



# AN ARCHAEOLOGIST WITH FEELING

A PORTRAIT OF WRITER MORITZ BINDER



Steven Spielberg would have nothing to do with him. And all he got from Harrison Ford was a pre-printed autograph card. When 16-year-old Moritz Binder contacted his heroes, he was bitterly disappointed. But 26 years later, the tide has turned. Now, it would be quite normal for the two cinema greats to approach him. In the meantime, the Munich-born screenwriter has not only established himself in Germany; his thriller drama *SEPTEMBER 5 - THE DAY THE TERROR WENT LIVE* has also been nominated for a feature film Golden Globe and earned him a nomination for the Critics Choice Award. It is not surprising that he flirted with archaeology in his youth, having seen *INDIANA JONES*, but later he realised that his passion had more to do with the film character than with the profession itself.

His work as an author requires similar qualities, though, as he loves "immersing himself in worlds with their own language, logic and rules" and "doing research". This explains why he started his career as a journalist and completed a degree in documentary film directing. This passion also prompted director Tim Fehlbaum and producers Thomas Wöbke and Philipp Trauer to commission him to write the screenplay for *SEPTEMBER 5* - a film about the 1972 Olympic bombing as told from the perspective of US sports journalists. Moritz Binder had made a name for himself with work for director Alireza Golafshani (*FIFTY FIFTY*) and *TATORT*, among others. And he happened to have made a detailed study of the background to the Palestinian terrorist attack on the Israeli Olympic team in a different context. It all made him the ideal candidate for the project, although the story's focus only crystallised during the work: "We realised that the approach of telling the story from the media's perspective was the most interesting."

While Moritz Binder wrote the scenes, Tim Fehlbaum, his co-author, was responsible for "working out the film's rhythm and its thriller-like atmosphere". The third writer on board was Alex David, who was originally responsible for the English-language version, but also contributed "the American perspective on the character arcs". The result was not only various nominations, but also unanimous praise from critics after the film celebrated its world festival premiere at Venice in 2024. At the beginning of January, 90 per cent of

reviews on Rotten Tomatoes were positive. Critics drew comparisons with James Brook's *BROADCAST NEWS* and - appropriately enough - Steven Spielberg's *THE POST*.

It is in Moritz Binder's favour that he is capable of playing a very broad range. Parallel to his work on *SEPTEMBER 5*, he was writing scripts for the children's series *NEUE GESCHICHTEN VOM PUMUCKL* (*NEW STORIES FROM THE PUMUCKL*) about a master carpenter and his pet goblin that only he can see. "The only thing that project has in common with *SEPTEMBER 5* is that it's set in Munich. I wrote one in the mornings and the other in the afternoons. That way they didn't impede each other and I was able to use different sides of my brain," he says with a laugh. However, there are obvious similarities in his approach to the two projects. He also immersed himself carefully into an unfamiliar world for the series - in this case the popular books by author Ellis Kaut and the corresponding radio plays. He even registered anonymously in a fan forum, to study the expectations of the community in detail. In the case of *SEPTEMBER 5*, his source material was extensive eyewitness reports and the investigation files, each of which ran to a few hundred pages. "It was close to documentary work," he says.

He is currently writing the screenplay, together with Alireza Golafshan, for the latter's judicial thriller *ZOMA*. To this end, he has had many conversations with lawyers and judges: "You get so many gifts during research that you don't receive if you just sit at your desk and try to make something up." But he is not interested in a sober reproduction of the facts. He quotes Charlie Kaufmann, who described dreams as the best writers: "Your brain is wired to turn emotional states into movies." And he adds: "I can't write a scene that I don't feel beforehand; otherwise, the corresponding image just won't materialise." Will this attitude lead him into the American film industry, where he could work with his idols from the past? After all, he now has a US manager. His mum, however, remains unimpressed: "You stay at home," she says. And he wouldn't really have much against that: "When you see how many European films are successful in the USA, we can hold our heads up high."

*Rüdiger Sturm*

# AND THE OSCAR GOES TO GERMANY

## Stories from German Oscar history

"The hero of THE TIN DRUM, you know, is named Oskar, and for all the time we were making the film we wondered what kind an omen this could be." With these words, Volker Schlöndorff, visibly excited, accepted the first Oscar that a German film could win in the Best Foreign Language Film category at the Dorothy Chandler Pavilion on April 14, 1980. Three other German films went on to win again – and in most cases the win marked a high point and a turning point. However, THE TIN DRUM was not the very first German film to triumph in Hollywood.

But let's first look at how it all began, because even here the Oscar win for a German creative marked a radical turning point: On May 16, 1929, the Academy Awards took place for the very first time, on the sidelines of a dinner at the Hollywood Roosevelt Hotel. Emil Jannings, once pompously declared "Best Actor in the World" by the press, was honoured as Best Actor for his roles in THE LAST COMMAND (Josef von Sternberg, 1928) and THE WAY OF ALL FLESH (Victor Fleming, 1927). But it was of little use to him. He was not even present at the ceremony but was already back in Germany.

A quite significant invention had quickly brought his promising Hollywood career to an end: the sound film. The Oscars she won in 1937 and 1938 in the Best Actress category did not bring Düsseldorf-born Luise Rainer any luck either. Dissatisfied with her roles and the studio system, the only German actress to date to win an Oscar left Hollywood in a

dispute and is said to have given one of her Oscar trophies to a removal man in London. Other artists in exile later had more success with their Oscar wins, such as cameraman Karl Freund, composer Franz Waxmann and film architect Alfred Junge, as well as a number of other German artists and technicians who won the coveted prize for individual achievements during 96 Academy Awards ceremonies.

But back to the first Oscar triumph for a German film. It was April 4, 1960: two West German directors had taken their seats in the RKO Pantages Theatre in Los Angeles and must have looked around nervously. There they sat, barely 15 years after the US authorities had systematically dismantled Goebbels' visual propaganda machine, as two ambassadors of West German film in the midst of cinema stars such as Charlton Heston, Jack Lemmon, James Stewart, Doris Day, Audrey and Katharine Hepburn, Elizabeth

Taylor and Billy Wilder, Fred Zinnemann and William Wyler. Like all these larger-than-life figures of Hollywood cinema, the two Germans were also nominated for the Oscar, whose 32nd award ceremony was intended to honour the achievements of 1959. Both of their films were great cinema successes, in Germany as well as around the world, and yet the international representation of German film on this Monday could not have been more different.

Bernhard Wicki's anti-war film THE BRIDGE (1959) was nominated in the Best Foreign Language Film cate-



Volker Schlöndorff - THE TIN DRUM  
© Academy Collection Archive Long Photography

gory. After West German film of the 1950s had previously approached the Second World War primarily through portraits of officers active in the resistance or through the increasing glorification of soldiership as a related statement on the rearmament of the Federal Republic of Germany, Bernhard Wicki's feature film *THE BRIDGE* turned not only against National Socialism, but also fundamentally against the insanity of war and militarization.



Bernhard Grzimek - SERENGETI SHALL NOT DIE © Academy Collection Archive Long Photography

The second German who was eagerly awaiting the award ceremony that evening at the RKO Pantages was Professor Bernhard Grzimek, veterinarian, behavioural scientist and passionate wildlife filmmaker. The then director of Frankfurt Zoo and author of the standard work "Handbuch der Geflügelkrankheiten" ("Handbook of Poultry Diseases") was nominated for an Oscar in the Best Documentary Film category with *SERENGETI SHALL NOT DIE*, a film that not only presented previously unseen spectacular images of the natural preserve, but also took a clear eco-political and moral stand.

Even back then, the Academy of Motion Picture Arts and Sciences was in favour of political

and ecological commitment and actually awarded the Oscar for Best Documentary Film to the German wildlife filmmaker. Bernhard Wicki's *THE BRIDGE*, on the other hand, did not make it, losing out to *ORFEU NEGRO* (1959) by Marcel Camus. Bernhard Grzimek dedicated the Oscar to his son Michael, who died in a plane crash during the making of the film. Who Grzimek did not mention and who is often forgotten to this day when it comes to the making of *SERENGETI SHALL NOT DIE* is the editor Klaus Dudenhöfer. It was he who distilled the stories from the footage, which was mostly shot without a concept, and assembled them into the entertaining film that is still enjoyed today. With Helmut Käutner's *THE CAPTAIN FROM KOEPENICK*, a film edited by Dudenhöfer had already been nominated for an Oscar three years earlier - until his death, he regretted not having held Grzimek's statue in his hands at least once.

Bernhard Grzimek's triumph at the Oscars was highly symbolic for German film. After all, there had already been nominations for West Germany in the Best Foreign Language Film category after 1945 before that: in 1957 for *THE CAPTAIN FROM KOEPENICK*, in 1958 for *THE DEVIL STRIKES AT NIGHT* by Robert Siodmak and for Franz-Peter Wirth's *ARMS AND THE MAN* in 1959. However, there had been nothing to win for German feature films up to that point, and even less after 1960, as West German cinema fell into a serious crisis and only got back on its feet artistically with the auteur film. Grzimek's award can therefore also be read as a tribute to the strong German film market in the 1950s, which was not only able to assert itself nationally with dream market shares, but was also able to achieve international recognition.

It is therefore fitting that it was only exactly twenty years after Bernhard Grzimek that another German film was honoured with an Oscar, and with it an entire wave, so to speak. Volker Schlöndorff's Oscar triumph in 1980 marked the high point of a creative phase that continues to have an impact today. His success symbolically crowned the international recognition of the auteur film generation that had produced the New German Cinema at the end of the 1960s and was now beginning to get caught up in the



Filmstill BUENA VISTA SOCIAL CLUB by Wim Wenders © ARTHAUS

self-created confusion of the new film funding and a somehow enigmatic lack of narrative content.

In his acceptance speech in Hollywood, Schlöndorff dedicated the award to his "fellow directors over there" and placed them and himself in the tradition of Lang, Wilder, Lubitsch, Murnau and Pabst: "You know them all, you welcomed them." However, the success of *THE TIN DRUM* had little impact on German film at the time. Even Schlöndorff turned his back on German

structures for the time being and shot internationally with Dustin Hoffman, Richard Widmark, Alain Delon and Faye Dunaway.

Wim Wenders took a similar path, increasingly shooting internationally, and has today earned himself an indisputable place in the pantheon of international cinematography. Four of his films, all financed internationally to varying degrees, have been nominated for an Oscar to date: the three films *BUENA VISTA SOCIAL CLUB* (2000, US-German co-production), *PINA* (2012,



Filmstill NOWHERE IN AFRICA by Caroline Link © Zeitgeistfilm Archiv





Oscars for ALL QUIET ON THE WESTERN FRONT © AP-John Lochter

German-French co-production) and *THE SALT OF THE EARTH* (2015, French-Italian-Brazilian co-production) in the Best Documentary category and the Japanese production *PERFECT DAYS* (2024) in the Best Foreign Language Film category.

This makes Wim Wenders the German director with the most Oscar nominations. However, the German filmmaker with the most nominations of all works in a different department: it is film composer Hans Zimmer, who has been nominated twelve times and won twice.

Talking about individual achievements at the Oscars: Editor Patricia Rommel has successfully edited four of the 21 German films that have been nominated in the Best Foreign Language Film category to date. Two of these films went on to win: *NOWHERE IN AFRICA* (2003) and *THE LIVES OF OTHERS* (2007). Roughly twenty years after *THE TIN DRUM*, she exemplifies the next remarkable resurgence of German cinema, which was significantly recognised both domestically and internationally. Following the reunification of Germany, measures to improve training opportunities and the ever-increasing financial resources of funding institutions led to a significant qualitative and quantitative upswing in German film from the mid-1990s onwards.

German cinema produced countless talents whose influence reached as far as Hollywood. Since 1998, this has not only been reflected in ten nominations and two wins in the Best Foreign Language Film category (renamed Best International Feature Film in 2021), but also in two victories in the Best Short Film categories. What is particularly noteworthy, however, are the 28 Student Academy Awards won by German talents since 1998, including filmmakers such as Florian Gallenberger, Ulrike Grote, and İlker Çatak, the latter of whom was later nominated for the Academy Awards with *THE TEACHERS' LOUNGE*.

The absolute pinnacle of this development is Edward Berger's *ALL QUIET ON THE WESTERN FRONT*, with its nine nominations and four wins - a record likely to stand the test of time. Only time will tell whether this victory marks yet another turning point for German cinema - from a film policy perspective, at least, it certainly seems to be on the horizon.

*Oliver Baumgarten*



© LEONINE Studios / Wiedemann &amp; Berg Film

# ALTER WEISSER MANN

## OLD WHITE MAN

Advertising manager Heinz Hellmich is a man on a mission: to shed his image as an “old white man” and finally secure the promotion of his dreams. When his progressive boss and diverse colleagues accept his invitation to an intimate dinner at his home, Heinz sees it as the perfect opportunity to showcase his wokeness. But as the evening unfolds, Heinz stumbles from one cringe-worthy embarrassment to the next, while his family’s carefully curated facade begins to crack. With unexpected guests arriving and the night spiraling out of control, the dinner table becomes a battleground of political correctness, clashing worldviews, and comedic chaos.

**GENRE** Comedy, Drama **YEAR OF PRODUCTION** 2024 **DIRECTOR** Simon Verhoeven **SCREEN-PLAY** Simon Verhoeven **DIRECTOR OF PHOTOGRAPHY** Jo Heim **CAST** Jan Josef Liefers, Nadja Uhl, Friedrich von Thun, Michael Maertens, Meltem Kaptan, Elyas M'Barek **PRODUCERS** Quirin Berg, Max Wiedemann, Kirstin Winkler **PRODUCTION COMPANY** Wiedemann & Berg Film Produktion in coproduction with Sentana Berg **RUNTIME** 94 min **LANGUAGE** German

**WORLD SALES** Picture Tree International GmbH  
 pti@picturetree-international.com • www.picturetree-international.com



© Kundschafter Filmproduktion / Port au Prince Pictures

# DER PRANK

## PRANK

When 12-year-old Chinese exchange student Xi Zhou's April Fools' prank goes disastrously wrong, it drags his host family, their son Lucas and his crush Charlotte (Charly) into a tumultuous adventure filled with gangsters, cash and chaos. With the mafia, a crew of rapper-thugs, and a bumbling police duo in pursuit, Lucas and Xi must team up to fix the mess they've made. Their only hope? Pulling off one final, genius prank. A heartwarming comedy about friendship, family, and one crazy day that changes everything.

**GENRE** Adventure, Comedy, Coming-of-Age Story, Drama, Family Entertainment **YEAR OF PRODUCTION** 2025 **DIRECTOR** Benjamin Heisenberg **SCREENPLAY** Peer Klehmet, Benjamin Heisenberg **DIRECTOR OF PHOTOGRAPHY** Timon Schöpfi SCS **CAST** Noël Gabriel Kipp, Max Zheng, Cedric Eich, Laura Tonke, Maïmouna Rudolph-Mbacké, Lukas Miko, Jana McKinnon **PRODUCERS** Andreas Banz, Matthias Miegel, Robert Thalheim **CO-PRODUCERS** Katrin Renz, Stefan Jäger, Danielle Giuliani **PRODUCTION COMPANY** Kundschafter Filmproduktion in coproduction with Tellfilm **RUNTIME** 88 min **LANGUAGE** German

**WORLD SALES** Picture Tree International GmbH  
 pti@picturetree-international.com • www.picturetree-international.com



© Filmgalerie 451 &amp; ZDF/ARTE

# DIE GESCHÜTZTEN MÄNNER

## THE PROTECTED MEN

Germany, just before the election. Anita Martinelli (Britta Hammelstein) and Sarah Bedford (Mavie Hörbiger) pursue ambitious political goals with their women's party. They campaign for a systemic change that puts ecology, equality, and sustainability at the forefront. However, during the election campaign, a new virus breaks out that only affects men. The symptoms: uncontrollable sexual aggression, assaults on women, and sudden death of the infected at the peak of arousal. Soon, a new gender war erupts. When the Chancellor (Godehard Giese) falls victim to the virus, the women take control of the government. Anita's husband Ralph (Yousef Sweid) and his research team are tasked with developing a vaccine against the virus. But not everyone in the now all-female government is eager to save the men...

**GENRE** Comedy, Thriller **YEAR OF PRODUCTION** 2023 **DIRECTOR** Irene von Alberti **SCREENPLAY** Irene von Alberti **DIRECTOR OF PHOTOGRAPHY** Constantin Campean **CAST** Britta Hammelstein, Mavie Hörbiger, Yousef Sweid, Bibiana Beglau **PRODUCER** Frieder Schlaich **PRODUCTION COMPANY** Filmgalerie 451 **RUNTIME** 104 min **LANGUAGE** German **FESTIVALS** FilmFest Munich 2024, Tallinn Black Nights Film Festival 2024 **AWARDS** Tallinn Black Nights Film Festival Rebels with a Cause Competition Winner 2024

**WORLD SALES** The Playmaker Munich  
 worldsales@playmaker.de • www.playmaker.de





© SquareOne Entertainment / photo: Peter Hartwig

# GEPELLE HAUT

## PEELED SKIN

Four friends from Berlin spend their summer in Greece trying to free themselves of all societal norms and conventions. They throw away their phones, open their relationships and begin to question all mental and physical limits in search of freedom. But just as their newfound utopia unfolds, forest fires erupt around their camp. The four friends realize that they might have to leave the country and above all, their youthful ideals behind.

**GENRE** Drama, Love Story **YEAR OF PRODUCTION** 2025 **DIRECTOR** Leonie Krippendorff  
**SCREENPLAY** Leonie Krippendorff **DIRECTOR OF PHOTOGRAPHY** Lotta Kilian **CAST** Jella Haase, Lena Urzendowsky, Joshua Hupfauer, Andronikos Korakas **PRODUCERS** Peter Hartwig, Anna Werner **CO-PRODUCER** Konstantinos Vassilaros **PRODUCTION COMPANY** KINEO Film in coproduction with STUDIOBAUHAUS and ZDF / Das Kleine Fernsehspiel **RUNTIME** 100 min **LANGUAGE** German

**WORLD SALES** SquareOne Entertainment  
 PeterHartwig@t-online.de • www.square-o-n-e.com





© filmfaust

# HYSTERIA

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A film shoot takes a dark turn when a Quran is burned, throwing the crew into turmoil. Caught in the crossfire of accusations, 24-year-old intern Elif is drawn into a dangerous game of secrets and lies, finding herself at the heart of an all-absorbing conspiracy.

**GENRE** Drama, Political Thriller **YEAR OF PRODUCTION** 2025 **DIRECTOR** Mehmet Akif Büyükcatalay **SCREENPLAY** Mehmet Akif Büyükcatalay **DIRECTOR OF PHOTOGRAPHY** Christian Kochmann **CAST** Devrim Lingnau, Mehdi Meskar, Serkan Kaya, Nicolette Krebitz, Aziz Çapkurt, Nazmi Kırık **PRODUCERS** Mehmet Akif Büyükcatalay, Claus Herzog-Reichel **PRODUCTION COMPANY** filmfaust **RUNTIME** 104 min **LANGUAGE** German, Turkish, Kurdish, Arabic, English **FESTIVALS** International Film Festival Berlin 2025

**WORLD SALES** Pluto Film  
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© Lily Erlinger

# IM HAUS MEINER ELTERN

## IN MY PARENTS' HOUSE

In her parents' house, Holle's brother Sven has been living in silent isolation for decades. He remains detached from the family's life, seeming to fade away more and more each year. What goes on inside him is a mystery to everyone, and his family has quietly come to terms with the situation - a fragile balance of silence and tolerance. Only Holle is the one who has never fully accepted this situation. Nevertheless, she no longer brings it up, focusing instead on her new calling as a spiritual healer. For the first time, Holle is taking steps toward her own self-fulfillment. But when her mother is unexpectedly admitted to the hospital, the deceptive calm shatters. Holle is increasingly confronted with her brother's worsening condition and becomes determined to help him, despite his resistance and the family's reluctance. While her other siblings look away, Holle senses a far greater crisis looming.

IN MY PARENTS' HOUSE is an incisive exploration of the toll caregiving takes on families and examines the unspoken tensions and quiet sacrifices that define family life under pressure.

**GENRE** Drama **YEAR OF PRODUCTION** 2025 **DIRECTOR** Tim Ellrich **SCREENPLAY** Tim Ellrich  
**DIRECTOR OF PHOTOGRAPHY** Konstantin Pape **CAST** Jenny Schily, Ursula Werner, Manfred Zapatka, Jens Brock, Johannes Zeiler **PRODUCERS** Tanja Georgieva-Waldhauer, Jan Krüger, Leopold Pape **PRODUCTION COMPANY** Elemag Pictures, Port au Prince Film & Kultur Produktion, Coronado Film **RUNTIME** 95 min **LANGUAGE** German **FESTIVALS** International Film Festival Rotterdam 2025 **AWARDS** Hessischer Drehbuchentwicklungspreis 2022

**WORLD SALES** Coronado Film, Leopold Pape • pape@coronado-film.com • www.coronado-film.com



© Blue Bird Berlin Film

# I WANT TO SEE THE MORNING STAR

“You suddenly realize that you have nothing else than what you carry inside you,” says Rada Makeienkova in Kyiv, spring 2022.

Nina I Roerig’s *I WANT TO SEE THE MORNING STAR* transforms the devastation of Russia’s war in Ukraine into a poetic reflection on pain, hope, and resilience. Filmed over two years in Bucha, Kyiv, and Kharkiv, it offers a nuanced portrayal of the conflict’s impact on lives, highlighting human courage amidst unimaginable adversity. Through vivid civilian testimonies and hauntingly beautiful imagery of destruction and nature’s reclamation, the film explores the enduring spirit of freedom of Ukraine and echoes the resurgence of fascism in today’s Russia. A powerful call to uphold democracy, it underscores our shared responsibility to Ukraine and the values of freedom in Europe.

**GENRE** Drama, Educational, History, Melodrama **YEAR OF PRODUCTION** 2025 **DIRECTOR** Nina I Roerig **SCREENPLAY** Nina I Roerig **DIRECTOR OF PHOTOGRAPHY** Andrii Yakovliev, Vitaly Bredik **CAST** Vera Yakovenko, Iryna Honcharuk, Rada Makeienkova, Natalya Levchenko, Ruslan Zynych, Evgen Andrieiev, Nadia Volkova, Michael S Cullen, Volodymyr Demchenko **PRODUCER** Nina I Roerig **PRODUCTION COMPANY** Der Blaue Vogel / Blue Bird Berlin Film **RUNTIME** 97 min **LANGUAGE** Ukrainian, German, English, Russian

**WORLD SALES** Luckymatrix / Lisbon, London, Phil Ox  
 philox@luckymatrix.pt • [www.iwanttoseethemorningstar.com](http://www.iwanttoseethemorningstar.com)



© Wolfgang Emmerbach / One Two Films

## KÖLN 75

The true story of Vera Brandes, teenage patron saint of the 1970s Cologne music scene, who risked everything to organize the greatest solo jazz concert in music history: Keith Jarrett's legendary Köln Concert.

**GENRE** Biopic, History, Music **YEAR OF PRODUCTION** 2025 **DIRECTOR** Ido Fluk **SCREENPLAY** Ido Fluk **DIRECTOR OF PHOTOGRAPHY** Jens Harant **CAST** Mala Emde, John Magaro, Michael Chernus, Alexander Scheer, Ulrich Tukur, Jördis Triebel, Susanne Wolff, Enno Trebs, Shirin Lilly Eissa, Leo Meier, Leon Blohm, Marie-Lou Sellem **PRODUCERS** Sol Bondy, Fred Burle **CO-PRODUCERS** Ewa Puszczynska, Dries Phlypo, Erik Glijnis, Leontine Petit, Élena Diesbach, Fabien Arséguel, Tobias Lehmann **PRODUCTION COMPANY** One Two Films **CO-PRODUCTION COMPANIES** Extreme Emotions, Lemming Film Belgium, Alamode Filmproduktion **RUNTIME** 116 min **LANGUAGE** German, English **FESTIVALS** Berlin International Film Festival 2025

**WORLD SALES** Bankside Films

films@bankside-films.com • www.bankside-films.com





© Semih Korhan Güner

# MILCH INS FEUER

## SMELL OF BURNT MILK

Three generations of female farmers under one roof. Anna is pregnant and only thinks about castrations. Katinka may not be able to become a farmer and wears her bikini in the milking parlor. A summer on dying German farms.

**GENRE** Drama **YEAR OF PRODUCTION** 2024 **DIRECTOR** Justine Bauer **SCREENPLAY** Justine Bauer **DIRECTOR OF PHOTOGRAPHY** Pedro Carnicer **CAST** Johanna Wokalek, Karolin Nothacker, Anne Nothacker, Sara Nothacker, Johannes Nothacker, Lore Bauer, Martin Bauer, Pauline Bullinger **PRODUCER** Semih Korhan Güner **PRODUCTION COMPANY** Kunsthochschule für Medien in coproduction with Sweet Godless Turtle Film Productions **RUNTIME** 79 min **LANGUAGE** German Dialect **FESTIVALS** Filmfest München 2024, Mostra São Paulo International Film Festival 2024, Kyiv International Film Festival Molodist 2024, Festival de Cine de Sevilla 2024, Festival Cine Global de Santo Domingo 2025, Love International Film Festival Mons 2025, LUX Luxembourg City Filmfestival 2025 amongst others **AWARDS** New German Cinema Award Best Production Filmfest München 2024, MFG Star Televisionale 2024 Baden-Baden, Best Feature Filmfestival Göttingen (Göttinger Gänseliesel) among others

**WORLD SALES** Academy of Media Arts Cologne  
 dilger@khm.de • www.khm.de





© Martin Paret

# RAUMTEILER

## DWELLING

Karsten gets kicked out of his apartment, when the landlord decides to renovate and raise the rent. But Karsten stays cool. The moving van becomes an improvised home and offers refuge from the chaos of the city. When Sophie and Miray join Karstens nomadic lifestyle, weeks easily turn into months. But with the cold fall approaching reality catches up with the trio. But what should one do, who is desperate and lacks any kind of opportunity? RAUMTEILER is a mumblecore film, a roadtrip through a western german metropolis and a homage to the feeling of stagnation.

**GENRE** Road Movie, Tragicomedy **YEAR OF PRODUCTION** 2024 **DIRECTOR** Florian Schmitz  
**SCREENPLAY** Florian Schmitz **DIRECTOR OF PHOTOGRAPHY** Martin Paret **CAST** Christoph Bertram, Fee Zweipfennig, Luana Velis, Tomasso Tessitori **PRODUCER** Till Gombert **PRODUCTION COMPANY** Dekorfilm in coproduction with Academy of Media Arts Cologne **RUNTIME** 79 min  
**LANGUAGE** German **FESTIVALS** Hof International Film Festival 2024

**WORLD SALES** Academy of Media Arts Cologne  
 dilger@khm.de • www.khm.de



© Amerikafilm

# ROTE STERNE ÜBERM FELD

## RED STARS UPON THE FIELD

A well-preserved skeleton is unearthed from the moor in rural East Germany, sparking curiosity among Tine and the villagers. They speculate: Who could it be? A soldier who deserted in 1944 from the Wehrmacht? A desperate farmer from one of the GDR's agricultural cooperatives shortly before the capitalist takeover? Or perhaps the shadowy third man from a notorious secret service mission against the left-wing terrorist Red Army Faction? As a historical mystery unfolds, a century of Germany's past resurfaces in the present. Tine wonders, "What does this have to do with me?" - until she experiences firsthand how history intrudes on her own life.

**GENRE** Comedy, Drama, History **YEAR OF PRODUCTION** 2024 **DIRECTOR** Laura Laabs **SCREENPLAY** Laura Laabs **DIRECTOR OF PHOTOGRAPHY** Carlos Vasquez **CAST** Hannah Ehrlichmann, Jule Böwe, Hermann Beyer, Andreas Döhler, Jenny Schily, Uwe Preuss, Rainer Reiners, Arnd Klawitter, Camill Jammal, Matthi Faust, Simon Mantei, Gerdy Zint, Emma Bliemel, Fritz Faust, Valentin Faust **PRODUCERS** Maximilian Haslberger, Balthasar Busmann **PRODUCTION COMPANY** Amerikafilm **RUNTIME** 133 min **LANGUAGE** German **FESTIVALS** International Film Festival Rotterdam 2025, Filmfestival Max Ophüls Preis 2025

**WORLD SALES** The Playmaker Munich  
 worldsales@playmaker.de • www.playmaker.de



© Steambat Pictures

## STORIES FROM THE THIRD FLOOR

Amidst the chaos of a lively flat party, serving as the backdrop, the destinies of three flatmates are illuminated. As they reunite amidst the pulsating atmosphere of the celebration, they engage in an emotional dialogue with the events of their day, attempting to clarify their desires and fears. Tommy, a lost soul, confronted with the shadows of his past, must confront his feelings towards his brother Ben. Lea desperately struggles with her love for Ellie, with whom she has been stuck in a “situation-ship” for months. Meanwhile, Rosa embarks on the painful journey of selfdiscovery to escape her family’s expectations. Amidst the laughter and conversations of the party, they search for answers to the pressing questions of their lives. Amidst the music and drinks, they face the ultimate question: Do they dare to leap into the unknown or remain trapped within the familiar yet suffocating confines of their lives?

**GENRE** Anthology, Drama **YEAR OF PRODUCTION** 2025 **DIRECTOR** André J. Witt **SCREENPLAY** André J. Witt, Chiara De La Cruz **DIRECTOR OF PHOTOGRAPHY** Lena Frida Mildenberger **CAST** Margit Mägdefrau, Lars Nover, Danixa Urbano, Patrick Christopher Ehler, Guido Broscheit, Tamara Roming, Cristina Andrione, Jessica Lissok **PRODUCERS** Margit Mägdefrau, André J. Witt **PRODUCTION COMPANY** Steambat Pictures **RUNTIME** 76 min **LANGUAGE** German, Spanish

**CONTACT** Steambat Pictures  
 margit@steambatpictures.com • www.steambatpictures.com



© wtp international

# ÜBERALL GIBT ES EIN HAUSEN

## THERE IS A HAUSEN EVERYWHERE

“Being free in Hausen” is the motto of this year’s seminar week, where seven women gather in an idyllic farmhouse to rediscover themselves through Kundalini Yoga, forest bathing, and candid conversations on open relationships, menopause, and aging. What begins as a journey of self-discovery quickly becomes a clash of perspectives, exposing generational divides and conflicting life philosophies.

THERE IS A HAUSEN EVERYWHERE humorously dissects a society where opinions often hinder communication. This absurd comedy uses the seminar group as a microcosm to explore themes of acceptance, reality, and truth. Can we truly accept others as they are? What separates perception from reality?

Uniquely collaborative, the film was directed collectively, with actors shaping their roles, costumes, and makeup. The script served as a flexible guide, with scenes discussed, reworked, and filmed in near-chronological order, capturing the group’s authentic dynamics as they evolved.

**GENRE** Comedy **YEAR OF PRODUCTION** 2024 **DIRECTOR** wtp-kollektiv **SCREENPLAY** Mira Gittner, Antje Nikola Mönning **DIRECTOR OF PHOTOGRAPHY** Mira Gittner **CAST** Antje Nikola Mönning, Amelie Köder, Helena Sattler, Lenka Arnold, Ute Meisenheimer, Agnes Thi-Mai, Mira Gittner, Frou , Claire Plaut, Martin Bayer, Thomas Bastkowski, Herbert Fischer, Andreas Pegler, Wolfgang Seidenberg **PRODUCERS** Patricia Koch, Antje Nikola Mönning **PRODUCTION COMPANY** wtp international **RUNTIME** 102 min **LANGUAGE** German **FESTIVALS** Hof International Film Festival 2024

**WORLD SALES** wtp international • wtpfilm@wtpfilm.com • www.wtpfilm.com





© Mattis Schulte

# VEREINZELT SONNE

## SCATTERED SUNSHINE

David, a disorientated young man, decides to leave the addiction clinic and return to a life of excess. His escape becomes a rebellion against the meaninglessness of existence, against all obstacles and supposed attempts to save him.

**GENRE** Drama **YEAR OF PRODUCTION** 2024 **DIRECTOR** Lucas Dülligen **SCREENPLAY** Lucas Dülligen **DIRECTOR OF PHOTOGRAPHY** Mattis Schulte **CAST** Lasse Claßen **PRODUCER** Lucas Dülligen **PRODUCTION COMPANY** Academy of Media Arts Cologne **RUNTIME** 68 min **LANGUAGE** German **FESTIVALS** Hof International Film Festival 2024 **AWARDS** Friedrich-Baur-Goldpreis 2024

**WORLD SALES** Academy of Media Arts Cologne  
 dilger@khm.de • www.khm.de



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●●● films



© Telemach Wiesinger

## 12 ASTERISCI

For his film project 12 ASTERISCI (after the twelve stars on the European flag), the German artist Telemach Wiesinger visited numerous places on the internal and external borders of the European Community and transformed them into seemingly remote black and white locations with the help of his 16mm film camera. Removed from the current political debates of the day, the sometimes archaic-looking artefacts reveal the anachronistic character of these ultimately arbitrary demarcations and borders. The montage places the scenes in a continuous "flow". This open, experimental form has the effect of visually loosening the boundaries and thus aesthetically overcoming their rigid regulations.

**GENRE** Art, Documentary, Experimental, Road Movie **YEAR OF PRODUCTION** 2025 **DIRECTOR & PRODUCER** Telemach Wiesinger **DIRECTOR OF PHOTOGRAPHY & SCREENPLAY** Telemach Wiesinger **PRODUCTION COMPANY** Lichtbild Wiesinger **RUNTIME** 60 min

**WORLD SALES** Lichtbild Wiesinger  
[info@telemach-wiesinger.de](mailto:info@telemach-wiesinger.de) • [www.telemach-wiesinger.de](http://www.telemach-wiesinger.de)



© Sabine Herpich

# BARBARA MORGENSTERN UND DIE LIEBE ZUR SACHE

## BARBARA MORGENSTERN - DOING IT FOR LOVE

Barbara Morgenstern, pioneer of lyrical electro-pop, is working on a new album. The first lyrics and harmonies are written in her apartment. During rehearsals with her band, she fine-tunes the arrangements. This is followed by recordings in the legendary Hansa Studios in Berlin, press photos, the design of the album cover, a first music video and tour planning. There are questions in the background: how experimental can the album be, how political should it be, in what format can it be presented live? In the end, Morgenstern takes to the stage to play the new songs for her fans for the first time, the songs from "In anderem Licht".

In her film, director Sabine Herpich ("Art comes from the Beak the Way it has grown") accompanies Morgenstern's artistic work process from the first intuitive ideas to the live performance with an attentive, calm view. The creation of the album succeeds because the individual voices listen to each other. As if by chance, an intimate portrait of an artist develops, for whom music is a place of retreat, solace and friendship - and the means of choice for reflecting on her own position in the world. A film about doing it for Love.

**GENRE** Art, Music **YEAR OF PRODUCTION** 2024 **DIRECTOR** Sabine Herpich **SCREENPLAY** Sabine Herpich **DIRECTOR OF PHOTOGRAPHY** Sabine Herpich **CAST** Barbara Morgenstern **PRODUCER** Tobias Büchner **PRODUCTION COMPANY** Büchner Filmproduktion **RUNTIME** 109 min **LANGUAGE** German **FESTIVALS** DOK Leipzig 2024

**WORLD SALES** Büchner Filmproduktion • tobias@buechnerfilm.de • www.buechnerfilm.de



© Benjamin Bretkopf/AMA Film

# DAS FAST NORMALE LEBEN

## A NEARLY NORMAL LIFE

A NEARLY NORMAL LIFE observes the everyday lives of four girls in a residential group for children and young people. Separated from their parents, they struggle for recognition, self-love, self-determination and security. At the back of their minds is always a longing to return home.

Over a period of two years, we follow their development through ups and downs, seeing them interact with caregivers, educators, parents and various institutions. We learn about their worries and hopes, and witness their aggression and will power.

The film explores the courage and resilience of young people striving to pave a path for themselves in trying circumstances. Without apportioning any blame, the film provides an authentic insight into daily life in child and youth services - where things don't always run smoothly, but where a sense of security and positive adult-child relationships can develop.

In the end, what remains is the girls' dream of a "normal life" where they can fulfill their potential.

**GENRE** Coming-of-Age Story, Educational **YEAR OF PRODUCTION** 2025 **DIRECTOR** Stefan Sick  
**EDITING** Ina Tangermann, Stefan Sick **DIRECTOR OF PHOTOGRAPHY** Stefan Sick **PRODUCERS**  
 Ulla Lehmann, Andrea Roggon, Bettina Morlock **PRODUCTION COMPANY** AMA Film **RUNTIME**  
 132 min **LANGUAGE** German

**WORLD SALES** AMA Film • mail@amafilm.de • www.amafilm.de





© Konzept+Dialog Media 2024

# EIN STUMMER HUND WILL ICH NICHT SEIN

## ALWAYS SAY BOO TO A GOOSE

The film follows the fate of the Catholic priest Korbinian Aigner who was deported to the Dachau concentration camp on account of civil disorder against the German Nazi regime in 1941. He was forced to work in the dreaded herb garden where biodynamic methods were used to grow herbs and spices - for the "recovery" of the German people - while exterminating the prisoners by forced labour.

At the risk of his life Aigner managed to grow new kinds of apples between the barracks and to have the seedlings smuggled out of the camp - as his personal attempt to resist extermination by creating new life. One of these apples survived and is planted today as a memory tree worldwide.

The film aims at conveying the little-known story of this unbending priest, recording his life and the destiny of all the people having been tortured and assassinated in Dachau concentration camp and all the other death camps. The example of Korbinian Aigner as an upright and courageous man will inspire us to stand up for reconciliation, for humanity and for living together in respect and peace - and against any form of racism, antisemitism, antiislamism and any other forms of human exclusion.

**GENRE** Biopic, History **YEAR OF PRODUCTION** 2025 **DIRECTOR** Walter Steffen **SCREENPLAY** Walter Steffen, Dr. Gerd Holzheimer **DIRECTOR OF PHOTOGRAPHY** Steffen Mühlstein **CAST** Karl Knaup, Gerd Holzheimer, Helmut Hörger, Nick Hope, Harri Stojka **PRODUCER** Walter Steffen **PRODUCTION COMPANY** Konzept+Dialog.Media **RUNTIME** 100 min **LANGUAGE** German

**WORLD SALES** Konzept+Dialog.Media  
ws@olatv.de • www.konzept-und-dialog.de



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# ELEVATED ART - WER KUNST AUF BERGE STELLT

## ELEVATED ART

For some, it is a waste of money and a blight on nature. For Michael Moling, it is an expression of love for his home town. Every two years, Michael and his team organise a special art show in Val Badia in South Tyrol. As part of the SMACH project, specially designed sculptures by artists from all over the world are installed in high alpine terrain.

For one summer, the artworks blend into the landscape in a surreal way and are only accessible to those who take on the long and often challenging ascent on foot. For Michael, SMACH is a way of attracting new visitors away from mass tourism. However, the project meets with resistance in the village itself, as contemporary art is an incomprehensible world for many. There are also problems with setting up the ten installations. Some of the artists seem to have overreached themselves in their endeavours and fail due to the conditions in the mountains or their own ideas.

The film follows Michael and the artists of SMACH 2023 over the course of several months as they prepare for and realise the biennial and try to get their art recognised.

**GENRE** Documentary **YEAR OF PRODUCTION** 2024 **DIRECTOR** Timian Hopf **SCREENPLAY** Timian Hopf **DIRECTOR OF PHOTOGRAPHY** Toni Bihler **PRODUCER** Michael Kalb **PRODUCTION COMPANY** Michael Kalb Filmproduktion **RUNTIME** 74 min **LANGUAGE** German, English, Italian **FESTIVALS** International Film Festival Hof 2024, International Mountain Film Festival Graz 2024

**WORLD SALES** Cine Global • daniel@cine-global.com • www.cine-global.com



© Buechner Filmproduktion

# ERZÄHLUNGEN EINES KINOGEHERS

## REMINISCENCE OF A MOVIEGOER

REMINISCENCE OF A MOVIEGOER is based on an interview with Werner Dütsch, a cinephile and influential WDR documentary editor. Filmed in the summer before his passing, Christiane Buechner captures his reflections on cinema, offering an eight-hour biographical interview that weaves his career into a method of film-watching.

Dütsch views the history of cinema not as linear progress but as an open landscape where experiences and insights interconnect. This idea is brought to life through sketch-like animations, creating fluid links between films and interpretations.

Part of a media oral history project, the film will expand in a second phase, transforming Dütsch into a host for guest authors, with the film becoming a collaborative interface for diverse perspectives.

**GENRE** Animation, Art, Biopic, Educational, Experimental **YEAR OF PRODUCTION** 2025 **DIRECTOR** Christiane Buechner **SCREENPLAY** Christiane Buechner **DIRECTOR OF PHOTOGRAPHY** Marie Zahir **CAST** Werner Dütsch **PRODUCER** Tobias Buechner **PRODUCTION COMPANY** Buechner Filmproduktion **RUNTIME** 95 min **LANGUAGE** German **FESTIVALS** International Film Festival Rotterdam 2025

**WORLD SALES** Buechner Filmproduktion  
 tobias@buechnerfilm.de • www.buechnerfilm.de



© Schneegans Productions

# GIRLS DON'T CRY

What does it mean to be a girl in the world today? How do they fare in a restrictive world? The documentary GIRLS DON'T CRY is about the longing of six girls from six countries, longing for a self-determined life in freedom, their desire to fall in love, without paternalism, without others having power over their bodies, with equal rights. We see Nancy, Sheelan, Selenna, Nina, Paige and Sinai deal with the crisis of puberty, their self-confident decisions in difficult situations, their courageous fight against brutal traditions such as circumcision, against social constraints and pressure, against beauty mania and prejudice. Being young and cool, even in the face of trauma and loss.

The German Board of Film Recommendation has rated the film as "highly recommended".

**GENRE** Coming-of-Age Story, Educational **YEAR OF PRODUCTION** 2025 **DIRECTOR** Sigrid Klausmann **CO-DIRECTOR** Lina Lužytė **SCREENPLAY** Sigrid Klausmann **DIRECTORS OF PHOTOGRAPHY** Thorsten Harms, Justyna Feicht, Gabriel Diaz Allende, Lina Luzyte, Diego Pequeña (2nd unit) **CAST** Nina Aklapi, Sheelan Alomar, Sinai Oh, Selenna Pérez, Nancy Julius Sureli, Page Jordan **PRODUCERS** Walter Sittler, Sigrid Klausmann **PRODUCTION COMPANY** Schneegans Productions **RUNTIME** 90 min **LANGUAGE** English, Spanish, Suaheli, German, Kurmandschi, Serbian, Korean **GERMAN DISTRIBUTOR** farbfilm verleih

**WORLD SALES** Schneegans Productions  
wsittler@me.com • www.girlsdontcry.org





© Liisa Zielke

# SEXPLORATION - WIE WILL ICH'S WIRKLICH?

## SEXPLORATION - HOW DO I REALLY WANT IT?

Six people are performing actions in front of the camera, which they chose regarding their own sexuality: What might be helpful in their current life situation? What is empowering, what calls them, what is enriching? Looking at vulvas, printing them, an oil ritual, a clearing talk with parents about lacking sexual education, addressing foot fetish, making love while pregnant, exchanging about penises, getting tied up, showing themselves to the world and deconstructing shame... A film project about sexual empowerment.

**GENRE** Educational **YEAR OF PRODUCTION** 2024 **DIRECTOR** Liisa Zielke **SCREENPLAY** Liisa Zielke **DIRECTOR OF PHOTOGRAPHY** Jakob Gehrmann **PRODUCER** Liisa Zielke **PRODUCTION COMPANY** Academy of Media Arts Cologne KHM **RUNTIME** 90 min **LANGUAGE** German **FESTIVALS** International Film Festival Hof 2024

**WORLD SALES** Academy of Media Arts Cologne  
dilger@khm.de • www.khm.de



© Paulus Mueller-Hahn / Kick Film

# SIMON RATTLE - VOM GLÜCK DES DIRIGIERENS

## SIMON! THE JOY OF CONDUCTING

He is one of the most famous conductors in the world, the eternally young Sir Simon Rattle. We embark on a cinematic journey into the head and heart of an exceptional musician, on highs with the Bavarian Radio Symphony Orchestra, and to his roots in England. And we learn that making music together is a happy experience. Companions such as his former mentor John Carewe, the conductors Karina Canellakis and Daniel Harding and the director Peter Sellars rave when they talk about Simon Rattle: Because happiness multiplies when we share it!

**GENRE** Biopic, Educational, Music **YEAR OF PRODUCTION** 2025 **DIRECTOR** Benedikt Schulte  
**SCREENPLAY** Benedikt Schulte **DIRECTOR OF PHOTOGRAPHY** Daniel Assmann **CAST** Sir Simon Rattle, Karina Canellakis, Daniel Harding, Peter Sellars, John Carewe, Imogen Cooper, Thomas Adès  
**PRODUCER** Moritz Bundschuh **CO-PRODUCERS** Peter Rieckhoff (BR), Sylvia Griss (BR / ARTE) **PRODUCTION COMPANY** Kick Film **RUNTIME** 52 min **LANGUAGE** English

**WORLD SALES** C Major Entertainment GmbH

i.rost@cmajor-entertainment.com • www.cmajor-entertainment.com



© INDI FILM

# SOLIDARITY

Solidarity is one of the most valuable principles for human communities, and at the same time, it is very much contradictory. It can be understood as a universal ambition to care for anything that lives, but it can also evolve into a force of exclusion or a call to arms. The protagonists of this film are professional carers and helpers, not first responders, but workers in the depths of the humanitarian systems of "global solidarity". They operate on very different levels, from national grassroots to the highest echelons of the United Nations.

A human rights activist and a refugee aid worker in Poland, the heads of the UNHCR (UN refugee commissioner) based in Geneva, and a philosopher in Beirut allow us to share in their daily lives. The author engages in dialogue with them when migrants are being turned away at the Belarus-Polish border, when the borders open for refugees from Ukraine, and when the Middle East erupts, risking the political support for even international institutions and human rights.

Is global solidarity a complicated and delicate human project that needs a new foundation, a new narrative we all understand?

**GENRE** Documentary **YEAR OF PRODUCTION** 2025 **DIRECTOR** David Bernet **SCREENPLAY** David Bernet **DIRECTORS OF PHOTOGRAPHY** Marcus Winterbauer, Grzegorz Myjkowski, Ian Oggenfuss **PRODUCER** Arek Gielnik **CO-PRODUCER** Samir **PRODUCTION COMPANY** INDI FILM in coproduction with Dschoint Ventschr Filmproduktion **RUNTIME** 90 min **LANGUAGE** German, English, Polish, Arabic, French, Ukrainian, Russian **GERMAN DISTRIBUTOR** farbfilm verleih

**WORLD SALES** INDI FILM • stuttgart@indifilm.de • www.indifilm.de



© Tom Bergmann

## THE PRESIDENTS' TAILOR

Maxmilian Grünfeld learned to sew at 15 while mending shirts for the Gestapo in Auschwitz. Four years later, as Martin Greenfield, he was making suits for Dwight D. Eisenhower, who had liberated him from Buchenwald in 1945. Starting as a floor boy at Brooklyn's GGG factory in the late 1940s, Martin built a bespoke menswear empire with his sons, Jay and Tod, catering to a star-studded client list. Widely regarded as America's greatest tailor, Martin remained the beloved figurehead of Greenfield Clothiers until retiring at 91 due to Covid. **THE PRESIDENTS' TAILOR** chronicles the end of his 71-year career and the family business's enduring commitment to quality.

**GENRE** Biopic, History **YEAR OF PRODUCTION** 2024 **DIRECTOR** Rick Minnich **SCREENPLAY** Rick Minnich, Peter-Hugo Scholz **DIRECTORS OF PHOTOGRAPHY** Tom Bergmann, Anne Misselwitz **CAST** Martin Greenfield **PRODUCERS** Mike Brandin, Rick Minnich **PRODUCTION COMPANIES** In One Media, Our Man in Berlin **RUNTIME** 39 min, 53 min **LANGUAGE** English, Ukrainian, German **FESTIVALS** Jewish Film Festival Berlin-Brandenburg 2024, Doc Edge (New Zealand) 2024, Cleveland International Film Festival 2024, Gig Harbor Film Festival 2024, Workers Unite Film Festival 2024, Bernardsville International Film Festival 2024, Miami Jewish Film Festival 2025, Boca International Jewish Film Festival 2025, St. Louis International Film 2024 **AWARDS** Best Documentary Short - Gig Harbor Film Festival (USA) 2024, Special Jury Award (Short) - Workers Unite Film Festival (USA) 2024

**WORLD SALES** New Docs

elina.kewitz@newdocs.de • www.newdocs.de





© 101 movie

# WENN NICHTS MEHR GEHT, DANN GRAN CANARIA

## LAST EXIT GRAN CANARIA

His drag look is grotesquely sexualized. At 64, the filmmaker Tim Lienhard describes his sexual self-development in his autofictional film essay. From a Catholic background in southern Germany, he found his way to becoming a provocatively performative drag figure, as he parties with mostly young men. The journey in the film goes from Berlin via a porn festival in Torremolinos to Gran Canaria.

On the Costa del Sol Tim Lienhard compares himself with young onlyfans creators and on Gran Canaria with Pride tourists of his age. Identity, sexuality, aging and self-esteem are the leitmotifs of this dazzling documentary, which impresses with its shameless openness and is a plea for freedom in regressive times.

**GENRE** Art, Biopic, Coming-of-Age Story, Experimental **YEAR OF PRODUCTION** 2024 **DIRECTOR** Tim Lienhard **SCREENPLAY** Tim Lienhard **DIRECTORS OF PHOTOGRAPHY** Enrico Wohlfahrt, Jonas Lawitzke **CAST** Rosa von Praunheim, Robert Royal **PRODUCER** Tim Lienhard **PRODUCTION COMPANY** 101 movie **RUNTIME** 82 min **LANGUAGE** English, German

**WORLD SALES** 101 movie  
timlienhard19@gmail.com • www.timlienhard.de



© Joel de Veyra

# BEIM FRISEUR

## AT THE BARBER'S

An adaptation of Anton Chekhov's short story. Two friends meet in a hairdressing salon. Dani, the hairdresser, and Gavriilo, his friend. Dani has feelings for Esma, which he believes are reciprocated. However, while Dani is cutting Gavriilo's hair, his friend begins to tell him that he is engaged to marry the girl he loves. Dani's change from happiness to sadness signals the beginning of his misery and he breaks off his friendship with Gavriilo.

**GENRE** Drama **YEAR OF PRODUCTION** 2024 **DIRECTOR** Joel de Veyra **SCREENPLAY** Joel de Veyra **DIRECTOR OF PHOTOGRAPHY** Joel de Veyra **CAST** Markus Schorn, Ursus Maritimus **PRODUCER** Joel de Veyra **PRODUCTION COMPANY** Merryquant Agency bei de Veyra **RUNTIME** 10 min **LANGUAGE** German

**WORLD SALES** Jose Emilio de Veyra  
joel@merryquant.com



© Florian Fischer/Johannes Krell

## LES RITES DE PASSAGE

Small holes appear inside a spruce tree, left by bark beetles to lay their brood. The tiny openings reveal a forest plantation that was cultivated for economical purposes. As a result of climatic developments, the spruce population is in decline and creates now a breeding ground for future life forms. (1) Fossils form a planetary time window that exceeds the limits of human experience. 300 million year old petrified roots and trees, preserved by the ash fall of a volcano, appear as silent witnesses to the transformation of things. (2) A burial and ritual site was built around 7000 years ago for observing the sky and aligned with the light axis of the winter and summer solstice. Performative sequences of a light figure enter into an exchange with the possible stories of the place. (3) The film forms an alliance of human and non-human, planetary and spiritual history, which is in a permanent state of becoming and passing.

**GENRE** Ecology, Experimental **YEAR OF PRODUCTION** 2025 **DIRECTORS** Florian Fischer, Johannes Krell **SCREENPLAY** Florian Fischer, Johannes Krell **DIRECTORS OF PHOTOGRAPHY** Florian Fischer, Johannes Krell **CAST** Valerie-Malin Schmid **PRODUCERS** Stephan Helmut Beier, Ray Peter Maletzki **CO-PRODUCERS** Florian Fischer, Johannes Krell **PRODUCTION COMPANY** Rosen Pictures **RUNTIME** 14 min **LANGUAGE** No dialogue **FESTIVALS** International Film Festival Rotterdam 2025

**WORLD SALES** Rosen Pictures  
[info@rosenpictures.com](mailto:info@rosenpictures.com) • [www.rosenpictures.com](http://www.rosenpictures.com)



© Victor Orozco Ramirez

# SAARVOCADO

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I live in Saarland. The place is surrounded by forests and I find it very beautiful and exotic. Almost like a Bob Ross painting. But while hiking I came across a bunker and realized that there were beasts lurking behind the happy trees.

A short essay film about war and forest.

**GENRE** Experimental **YEAR OF PRODUCTION** 2025 **DIRECTOR** Victor Orozco Ramirez **SCREEN-PLAY** Victor Orozco Ramirez **DIRECTOR OF PHOTOGRAPHY** Victor Orozco Ramirez **PRODUCER** Victor Orozco Ramirez **PRODUCTION COMPANY** Victor Orozco Ramirez **RUNTIME** 8 min **LANGUAGE** Spanish **FESTIVALS** Clermont-Ferrand International Short Film Festival 2025

**WORLD SALES** Victor Orozco Ramirez  
saarvocado@victororozco.com



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## BALANCE

Johannes lives the life of a semi-successful musician in Berlin. He is visited by his young adult daughter Clara, who grew up with her mother in the Netherlands. A one-night stopover before she takes off to start a new life in Korea. But when Clara's flight is cancelled, they suddenly have more time than they are used to and decide to fill it with a short trip to the old family cottage by the coast.

This trip becomes a journey of discovery, making them painfully aware of how close and how distant they feel at the same time. Their different views on life drive them further apart and when the time comes to say goodbye, they find an unexpected common language: it's the music they make together.

**GENRE** Drama, Road Movie **CATEGORY** Feature **DIRECTOR** Björn Schürmann **SCREENPLAY** Ina-Lene Dinse **DIRECTOR OF PHOTOGRAPHY** Paul Maximilian Näther **CAST** Larissa Kiens, Andreas Nickl, Kevin Patzke **PRODUCER** Björn Schürmann **PRODUCTION COMPANY** projekt:::film **LANGUAGES** German, Dutch, English

### CONTACT

projekt:::film, Björn Schürmann  
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© Shai Levy

## DIE MÖLLNER BRIEFE THE MOELLN LETTERS

Thirty years after the racist arson attacks in the northern German town of Mölln in 1992, survivor İbrahim Arslan discovers hundreds of forgotten letters of solidarity. The film follows the family as they confront their trauma, shedding light on the treatment of victims of racist violence and their struggle to foster a new culture of remembrance.

"At a time when democracy in Germany faces threats unparalleled in the past 80 years, the film asks crucial questions, gives space to the personal losses of the victims, and makes solidarity visible" (director Martina Priessner)

**GENRE** Drama, Human rights **CATEGORY** Documentary **DIRECTOR** Martina Priessner **SCREENPLAY** Martina Priessner **EDITOR** Maja Tennstedt **DIRECTORS OF PHOTOGRAPHY** Ayşe Alacakaptan, Julia Geiß, Ute Freund, Anne Misselwitz **PRODUCERS** Friedemann Hottenbacher, Gregor Streiber **PRODUCTION COMPANY** inselfilm produktion GmbH **LANGUAGES** German, Turkish **GERMAN DISTRIBUTOR** Real Fiction Filmverleih

### WORLD SALES

New Docs, Elina Kewitz  
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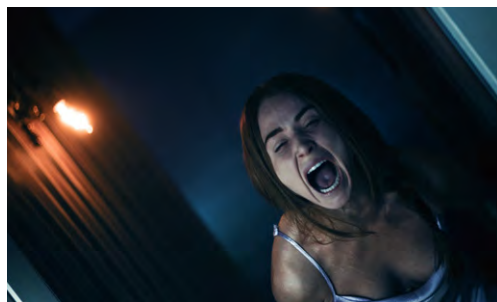
## EIN MÄDCHEN NAMENS WILLOW A GIRL NAMED WILLOW

A magical adventure is about to begin as Willow is trying to figure out what to do with the mysterious forest she's inherited from her great-aunt Alwina. And if that wasn't enough, Alwina has also left Willow a little crooked house and, most importantly, her powers of sorcery. But does Willow really want to accept this inheritance and everything that goes with it? And then she's also having to look for another three girls who have the gift of witchcraft and then join forces with them to save the forest. But the question is: where and, above all, how is she going to do this? Fortunately, Willow isn't alone because Rufus the fox never leaves her side.

**GENRE** Children's Film, Family Entertainment  
**CATEGORY** Feature **DIRECTOR** Mike Marzuk  
**SCREENPLAY** Gesa Scheibner, based on the novel by Sabine Bohlmann **DIRECTOR OF PHOTOGRAPHY** Matthias Pötsch **CAST** Ava Petsch, Cora Trube, Anna von Seld, Mary Tölle, Max Giermann, Golo Euler, Diana Amft, Melika Foroutan, Michael Ostrowski and many more **PRODUCERS** Ewa Karlström, Andreas Ulmke-Smeaton, Bernd Schiller **CO-PRODUCER** Oliver Berben **PRODUCTION COMPANY** SamFilm GmbH in co-production with Alias Film GmbH and Constantin Film Produktion GmbH **LANGUAGE** German **GERMAN DISTRIBUTOR** Constantin Film Verleih

### WORLD SALES

Sola Media GmbH, Isabel Schneider  
[www.sola-media.com](http://www.sola-media.com)



© Pathfinder Studios Tom Wolt, Tamas Meder

## EMPTY CRIB

Murderers end lives. Mothers lose babies.

Each year, more than 15,000 children die from infant Death. This is what happened to Adam. Yet, months after the incident and marriage breakup, Beth still hears her baby cry at night, trapped in a loop of pain and terror. What still lingers is the fear that she might not be innocent of his death. Desperate, she asks the child's father, her ex-husband David, for help - only to realize that he has already moved on.

As they retrace what happened, Beth's nightmares become reality. A tense and twisted story unfolds on the fine line between superstition and psychology, testing the audience on the question: who is to blame?

**GENRE** Drama, Psycho-Thriller **CATEGORY** Feature **DIRECTOR** Tom Wolt **SCREENPLAY** Ivy Thomas and Tom Wolt **DIRECTOR OF PHOTOGRAPHY** Tamás Méder **CAST** Sophia La Porta, Naomi Battrick, Tom Wolt, Caroline Faber **PRODUCERS** Ivy Thomas, Tom Wolt **PRODUCTION COMPANY** Pathfinder Studios Filmproduktion GmbH **LANGUAGE** English

### CONTACT

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<https://pictures.pathfinder-studios.de>



© Sebastian Berghaus

## GLUT

### LIGHT OF EMBERS

Fleeing from a torrid city, Noah, Motte and Samuel have to find shelter in an abandoned cabin in the forest. They are exhausted from their journey and their water supplies are almost depleted. In the orange-red light of the approaching embers, the three of them have to make an existential decision: do they try to save themselves or should they return to the city to tackle the root of the problem?

A 22-minute short drama about three young adults attempting to navigate a dystopian world heading towards the abyss of climate extinction.

LIGHT OF EMBERS is the fourth collaborative venture between director Johannes Weber and DoP Sebastian Berghaus.

**GENRE** Ecology, Drama **CATEGORY** Short  
**DIRECTOR** Johannes Weber **SCREENPLAY** Johannes Weber, Adnan Zecevic **DIRECTOR OF PHOTOGRAPHY** Sebastian Berghaus **CAST** Mia Kaufhold, Ansgar Sauren, Lasse Claßen **PRODUCER** Sebastian Berghaus **CO-PRODUCER** Johannes Weber **PRODUCTION COMPANY** University of Applied Arts and Sciences Dortmund in co-production with Sebastian Berghaus & Johannes Weber Film Productions **LANGUAGE** German

### CONTACT

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 mail@sebastianberghaus.de, www.glut-film.de



© Antonia Pepita Giesler / Klinkerfilm

## HYGGE (WT)

Levi and her partner Minu are taking part in the near-future reality TV show HYGGE which promotes the sweet life of cozy Swedish-style homes and small families on an idyllic North Sea island. While Minu quickly feels totally at home, Levi struggles to adapt to the strict daily routines of the show. Ultimately, she feels compelled to escape and seek her happiness beyond the fence that is enclosing HYGGE.

An intersectional social horror combining satire and drama in one, HYGGE is the feature co-directorial debut by HFF Munich graduate Zarah Schrade and Hamburg Media School graduate Lena Fakler.

**GENRE** Near Future Social Satire **CATEGORY** Feature **AUTHORS & DIRECTORS** Zarah Schrade & Lena Fakler **DIRECTOR OF PHOTOGRAPHY** Antonia Pepita Giesler **EDITOR** Geraldine Sulima **COSTUME DESIGN** Inga Zink **MAKE-UP** Lisa Becker **CAST** Eva Maria Jost, Bayan Layla, Catrin Striebeck, Jenny Elvers, André M. Hennicke, Susanne Dorothea Schneider, Johanna Polley, Pheline Roggan, Malte Thomsen, Jan Kessen, Frieda Wackermann, Julie Deluz, Vu Dinh, Sophie Yukiko, Elmar Thalmann **PRODUCERS** Linus Günther, Laurian-Luis Schymura **PRODUCTION COMPANY** Klinkerfilm Production in co-production with Norddeutscher Rundfunk **LANGUAGE** German

### CONTACT

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 linus@klinkerfilm.com, www.klinkerfilm.com





© Edda Reimann

## IM NORDEN MEINES LEBENS NORTH OF MY LIFE

Edda Reimann's short NORTH OF MY LIFE centres on two close friends about to start a new chapter together in Athens.

In the final days before their departure, we see them saying goodbye to the familiar and visiting places for the last time. However, the planned new beginning takes an unexpected turn.

A portrait of an extraordinary bond between two women capturing the solemnity and bitter-sweetness of leaving behind everything familiar and setting off into the unknown.

**GENRE** Drama **CATEGORY** Short **DIRECTOR** Edda Reimann **SCREENPLAY** Edda Reimann **DIRECTOR OF PHOTOGRAPHY** Jonathan Steil **CAST** Marie Tragousti, Elisabeth Boës **PRODUCER** Maria Jansen **PRODUCTION COMPANY** Deutsche Film- und Fernsehakademie Berlin **LANGUAGES** German, English

### WORLD SALES

Deutsche Film- und Fernsehakademie Berlin  
Anna Zaluska  
a.zaluska@dffb.de, www.dffb.de



© East End Film/Dennis Krahwinkel

## NUKKI (WT)

Leonardo Cariglino's debut feature tells the story of 16-year-old Alex, who grows up in a conservative little town surrounded by vineyards. Pressured by his authoritarian father, Alex gets caught up in a maze of family expectations, the search for identity, and his growing romance with Sibel, a Turkish classmate. But Sibel's admirer, the intimidating Iskender, complicates the young love. Alex becomes increasingly estranged from his old friends and is drawn to Iskender's gang. To impress Sibel, Alex even considers changing his religion. But as tensions escalate, his desperate desire for recognition and belonging leads to a dramatic turning point.

**GENRE** Coming-of-Age Story, Drama, Love Story **CATEGORY** Feature **DIRECTOR** Leonardo Cariglino **SCREENPLAY** Leonardo Cariglino **DIRECTOR OF PHOTOGRAPHY** Florent Herry **CAST** Willi Geitmann, Wanja Mues, Anne Ratte-Polle, Mara Bugarin, Mohammad Eliraqui, Doğuhan Kabadayı, Yoran Leicher, Ferhat Keskin, Özlem Öner, Şafak Pedük, Hasan Taşgin, Michael Stiller, David Richter, Lukas Umlauf **PRODUCERS** Tommy and Elaine Niessner **CO-PRODUCER** Cédric Iland **PRODUCTION COMPANY** East End Film GmbH in co-production with Umedia and Südwestrundfunk **LANGUAGE** German **GERMAN DISTRIBUTOR** Across Nations Filmverleih GmbH

### CONTACT

East End Film GmbH, Maximilian Klick  
max@eastendfilm.de, www.eastendfilm.de



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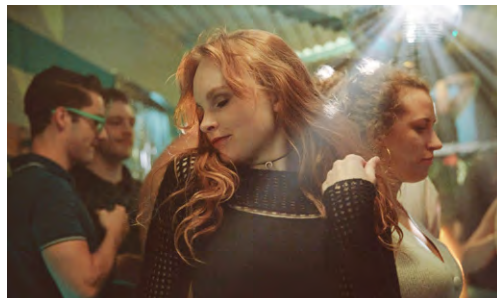
## SCHWESTERHERZ THE GOOD SISTER

Rose has a close bond with her much loved older brother Sam. When a woman accuses Sam of rape, Rose is asked to testify in an investigation against him. This is a test for both their relationship and her moral integrity.

**GENRE** Drama **CATEGORY** Feature **DIRECTOR** Sarah Miro Fischer **SCREENPLAY** Sarah Miro Fischer, Agnes Maagaard Petersen **DIRECTOR OF PHOTOGRAPHY** Selma von Polheim Graveesen **CAST** Marie Bloching, Anton Weil, Proschat Madani, Laura Balzer, Jane Chirwa, Aram Tafreshian, Franziska von Harsdorf, David Vormweg **PRODUCERS** Janna Fodor, Nina Sophie Bayer-Seel **CO-PRODUCERS** Sarah Miro Fischer, Lukas Koll, Sebastian Herbst **PRODUCTION COMPANY** Deutsche Film- und Fernsehakademie Berlin GmbH (DFFB) in co-production with Rundfunk Berlin Brandenburg, Arkanum Pictures, and Nephilim Producciones **LANGUAGE** German

### WORLD SALES

New Europe Film Sales, Jan Naszewski  
jan@neweuropefilmsales.com  
www.neweuropefilmsales.com



© Leitwolf Filmproduktion

## SMALLTOWN GIRL

Schoolmates Nore and Jonna meet again in their early 20s and, after a drunken night out, decide to move in together. Life is fun in the shared apartment and includes a lot of sex and partying. In conversations, though, it becomes clear that "schoolyard bitch" Nore was really an overwhelmed young girl who was suffering abuse.

Jonna comes to realise that her bullying at the time wasn't without consequences. But, above all, Nore doesn't want to be a victim. She refuses to be afraid, refuses to be careful. Isn't that what freedom means? In Nore's stories, the young women visit the past and Nore starts looking at her younger self from a new perspective. The possibility of an honest friendship emerges and is also a way for Nore to deal with what she has experienced.

**GENRE** Drama **CATEGORY** Feature **DIRECTOR** Hille Norden **SCREENPLAY** Hille Norden **DIRECTOR OF PHOTOGRAPHY** Bine Jankowski **CAST** Dana Herfurth, Luna Jordan, Vera Fay, Jakob Geßner, Jan Georg Schütte, Campbell Caspary, and many more **PRODUCERS** Anette Unger, Sven Rudat, Rüdiger Wolf **CO-PRODUCER** Matthias Greving **PRODUCTION COMPANY** Leitwolf Filmproduktion GmbH in co-production with Kinescope Film GmbH **LANGUAGE** German **GERMAN DISTRIBUTOR** Neue Visionen GmbH

### CONTACT

LeitwolfFilmproduktion GmbH, Annalena Jensen  
info@leitwolf.de, www.leitwolf.de



© Rocco Di Mento

## TORO

TORO is the tragicomic odyssey of a disillusioned film director Rocco and his former schoolmate Angelo, two friends navigating the challenges of adulthood in their late thirties and the struggles faced by a new generation of young men.

A heartfelt exploration of modern manhood and personal growth, blending drama and comedy as they collide on the unpredictable stage of life, TORO is a film made by men, about men, where men cry and women laugh.

“Through the lens of Angelo’s life, I began to see reflections of my own struggles, desires, and misconceptions. What started as an attempt to document someone else’s story soon became a mirror that revealed my own.” (Rocco Di Mento)

**GENRE** Comedy, Drama **CATEGORY** Documentary **DIRECTOR** Rocco Di Mento **SCREENPLAY** Rocco Di Mento **DIRECTORS OF PHOTOGRAPHY** Rocco Di Mento, Sirio Magnabosco, Marton Langner **PRODUCERS** Friedemann Hottenbacher, Gregor Streiber **CO-PRODUCER** Graziano Chiscuzzu **PRODUCTION COMPANY** inselfilm Produktion GmbH in co-production with 5e6 and ZDF - Das kleine Fernsehspiel **LANGUAGES** German, Italian

### WORLD SALES

New Docs, Elina Kewitz  
elina.kewitz@newdocs.de, www.newdocs.de



© Freihandfilm

## WHITE SOUVENIRS

Anna and her brother Leon explore the legacy of their deceased grandfather who had worked in Africa. This triggers a painful memory in Anna of an encounter with a Nigerian refugee. When she sets off to find him, the siblings’ approach becomes challenged.

Sachs’ fiction debut is both an intimate examination of his German family’s past in Africa and a reflection on his encounters with African refugees in today’s Europe.

Using original locations in Italy, the film was shot like a documentary with amateur actors and family members who ultimately play themselves. The scenes were improvised in a lively debate, and it is left to the audience to decide which parts of the story are true.

**GENRE** Experimental, Postcolonial ghost movie **CATEGORY** Feature **DIRECTOR** Elí Roland Sachs **SCREENPLAY** Elí Roland Sachs, Antonio de Luca, Jonas Heicks **DIRECTOR OF PHOTOGRAPHY** Elí Roland Sachs **CAST** Hen Sachs, Wolf Sachs, Muhammad Lawal Idris **PRODUCER** Eli Roland Sachs **PRODUCTION COMPANY** Freihandfilm GmbH **LANGUAGES** German, English, Italian, French, Bambara, Hausa

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## SHAREHOLDERS



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[www.nordmedia.de](http://www.nordmedia.de)



# GERMAN FILMS SERVICE + MARKETING



is the national information and advisory center for the promotion of German films worldwide. It was established in 1954 under the name Export-Union of German Cinema as the umbrella association for the Association of German Feature Film Producers, the Association of New German Feature Film Producers and the Association of German Film Exporters, and operates today in the legal form of a limited company. In 2004, the company was reorganized and now operates under the name: German Films Service + Marketing GmbH.

**SHAREHOLDERS** are the German Producers Guild, the German Producers Alliance, the Association of German Film Exporters, the German Federal Film Board (FFA), the German Kinemathek Museum for Film and TV, the German Documentary Association, Bavarian Film Fund, Film Fund North Rhine-Westphalia, Berlin-Brandenburg Film Fund, and the German Short Film Association.

German Films' budget comes from film export levies, the office of the Federal Government Commissioner for Culture and the Media, and the FFA. The eight main regional film funds (FilmFernsehFonds Bayern, MOIN Filmförderung Hamburg Schleswig-Holstein, Film und Medienstiftung NRW, HessenFilm, Medienboard Berlin-Brandenburg, MFG Baden-Württemberg, Mitteldeutsche Medienförderung, MV Filmförderung, and Nordmedia) make a financial contribution towards the work of German Films.

German Films is a founding member of the European Film Promotion, a network of European film organizations with similar responsibilities to those of German Films. The organization, with its headquarters in Hamburg, aims to develop and realize joint projects for the presentation of European films on an international level.

In association and cooperation with its shareholders, German Films works to promote feature, documentary, television and short films.

In addition, German Films has foreign representatives for the US, Eastern Europe and China/ Southeast Asia.

## RANGE OF ACTIVITIES

- Close cooperation with major international film festivals, including Berlin, Cannes, Venice, San Sebastian, Locarno, Sundance, Karlovy Vary, Toronto, New York, Shanghai, Warsaw, and Busan
- Organization of umbrella stands for German sales companies and producers at international television and film markets
- Staging of Festivals of German Films in selected international territories in cooperation with the Goethe-Institut
- Staging of industry screenings in key international territories
- Providing advice and information for representatives of the international press and buyers from the fields of cinema, home entertainment, and television
- Providing advice and information for German filmmakers and press on international festivals, conditions of participation, and German films being shown
- Organization of the annual Next Generation Short Tiger short film program, which presents a selection of shorts and is internationally premiered in Cannes
- Publication of informational literature about current German films and the German film industry, as well as international market analyses and special festival brochures
- A website ([www.german-films.de](http://www.german-films.de)) offering information about new German films, a film archive, information and links to German and international film festivals and institutions
- Organization of the selection procedure for the German entry for the Oscar® for Best International Feature Film
- Organization of the German Films Previews geared toward arthouse distributors and buyers of German films
- Selective financial Distribution Support for the foreign releases of German films
- Organization with UniFrance of the annual German-French film meeting
- Presentation of the annual FACETOFACE WITH GERMAN FILMS campaign which shines a spotlight on some of the most influential German talents currently working in the industry, who represent just some of the many dynamic 'faces' of German filmmaking today.

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