

in retrospect



Directors, Producers, Editors: Daniel Asadi Faezi, Mila Zhuktenko Cinematographer: Tobias Blickle L.A.C.: Johanna Seggelke
Sound: Dramaturgy: Kristina Kilian Music: Hora Lunga Re-Recording Mixer: Andrew Mottl Colorist: Nicholas Coleman
Title Designer: Paul Rutrecht Project Consultant: Dr. Anke Hoffsten Festival Distribution: Square Eyes
with support of: FFA, NS-Dokumentationszentrum München, Shahid Saless Archive, Klaus Grütz

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in retrospect

rückblickend betrachtet

by Mila Zhluktenko & Daniel Asadi Faezi

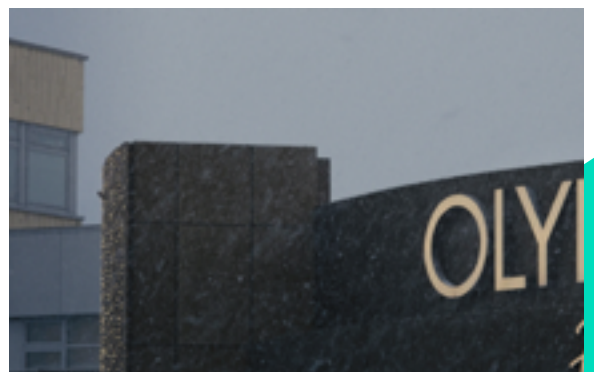
14'56" / Germany / documentary / 2025

Synopsis

Immigrant workers built a shopping mall for the Munich Olympics 1972.

In 2016 this same place becomes the site of a racist shooting.

„And now this hate.“, concludes a woman in a Sohrab Shahid Saless' film „Addressee Unknown“ (1983).



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technical details

Screening Format: DCP, ProRes, H264
Shooting Format: 35mm, 16mm, digital
Aspect Ratio: 16:9
Sound: 5.1
Spoken language: German
Subtitles: English
Colour: Colour
Age rating: 12+

**World
premiere:
Berlinale
Shorts '25**

Press Materials

[Click here](#)

Pass: Short2025

crew

Director	Mila Zhluktenko, Daniel Asadi Faezi
Producer	Mila Zhluktenko, Daniel Asadi Faezi
Screenplay	Kristina Kilian
Image	Tobias Blickle
Editing	Mila Zhluktenko, Daniel Asadi Faezi
Sound Design	Andrew Mottl
Composer	Hora Lunga

contacts

Festival distribution

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Producer

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Mila Zhluktenko

Biography

Born in Kyiv, Ukraine, Mila Zhluktenko studied documentary filmmaking at HFF Munich. Her films have been screened at a number of international festivals including the Berlinale, International Documentary Film Festival Amsterdam, the San Sebastian Film Festival, MoMA's Doc Fortnight and at Visions du Réel. Her current works co-directed with Daniel Asadi Faezi include Aralkum (Juryprize Visions du Réel) and waking up in silence (Juryprize Berlinale Generation KPlus). Currently they work on their debut feature film.

Filmography

waking up in silence - 2023 - 17 min. - documentary

ARALKUM - 2022 - 14min. - experimental

OPERA GLASSES - 2019 - 23min. - documentary

FIND FIX FINISH - 2017 - 20min. - documentary

I LOVE MY #HAIRLEGS - 2017 - 2min. - experimental



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Daniel Asadi Faezi

Biography

Daniel Asadi Faezi studied documentary filmmaking at HFF Munich and at the National College of Arts in Lahore, Pakistan. He is a Berlinale Talents Alumni. His films have screened at numerous festivals including Berlinale, Locarno, Visions du Réel, International Documentary Film Festival Amsterdam and DOK Leipzig. His current works co-directed with Mila Zhluktenko include Aralkum (Juryprize Visions du Réel) and waking up in silence (Juryprize Berlinale Generation KPlus). Currently they work on their debut feature film.

Filmography

waking up in silence - 2023 - 17 min. - documentary ARALKUM - 2022 - 14min. - experimental doc
SLOWLY FORGETTING YOUR FACES - 2021 - 80min. - doc
WHERE WE USED TO SWIM - 2019 - 8 min. - doc
THE ABSENCE OF APRICOTS - 2018 - 49min. - hybrid
IN SEARCH OF - 2017 - 6min. - fiction
OBSERVATION OF HAWKS IN THE SKY - 2016 - 1min. - experimental
KIDS OF TEHRAN - 2016 - 27min. - doc
AREFI, THE SHEPHERD - 2013 - 8min. - doc



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combined biography

Biography

Mila Zhluktenko (*Ukraine) and Daniel Asadi Faezi (*Germany) have studied in the Documentary department at the University of Television and Film, Munich.

They have directed numerous films. Their latest waking up in silence was awarded the Best Shortfilm at Berlinale Generation Kplus by the International Jury. The previous Aralkum won the Jury Prize for Best Shortfilm at Visions du Réel. Currently they work on their debut feature film.



director's statement

Our work on in retrospect began with a commission from the Munich Documentation Centre for the History of National Socialism.

We were asked to develop and produce a video installation on the subject of right-wing and racist attacks in Munich from 1945 to the present day.

To do this, we focussed on various political attacks, their similarities, differences and reception by the public.

During this process, we also dealt with the attack on the Olympia shopping mall in 2016 and its political motives. Besides that we began to collect photographic and video archive material from the 1970s about the site's origins.

During this creative process, we curated a film series for the Munich International Film Festival on Iranian director Sohrab Shahid Saless.

He was one of the most important figures of the Iranian New Wave. He migrated to Germany in 1974. Here he made numerous feature films for cinema and television. As a result, today he is also considered part of the New German Cinema movement.

In the viewing process for the film series, we had to rely almost exclusively on poor quality copies of a Farsi Telegram channel. For us, the condition of the films was symptomatic of the way the legacy of a migrant director was dealt with in Germany. How could it happen that the films of an internationally acclaimed director were only accessible to the public in such poor quality? By viewing the films under these circumstances, we also developed a kind of distance and a new relationship towards the copies of Saless' films and their rough aesthetic. We began to see these feature films as documents of an Iranian director's reaction to the increasing racism in West Germany in the 1980s. In this context Saless' film *Addressee Unknown* stood out in particular.

Through our exploration of these very different subjects – the installation about right-wing terror in Munich and the Saless homage – we found more and more connections and political continuities.

The resulting collection of material led to a non-chronological arrangement of incidents that focused on the location and construction of the Olympia shopping mall. In 1972, the Olympia construction project, which was conceived as being utopian, was intended to clearly distinguish itself from the last German Olympic Games in 1936 and their political connotations. As a result, the

Olympic site bears witness to the consequences of the Third Reich, the economic boom and later the economic crisis in the Federal Republic of Germany, through to the increasing racism in our society, which culminated in the racist attack in 2016. We have tried to translate this into a cinematic form: Our film begins with footage showing the destroyed Munich after the Second World War. The rubble from these years was transported to the outskirts of the city and dumped there to form the rubble mountain, which was later modelled into the Olympia mountain. For us, the connection to the Saless film also derived from this political dimension.

Although the film *Addressee Unknown* was not shot in Munich, but is largely set in Berlin, we were astonished by the narrative, which extended into the Third Reich and revealed continuities of racism up to the 1980s.

Even though *Addressee Unknown* was shot more than 40 years ago, the central theme, the increase in existing racism in society in the wake of economic crises, in which foreigners are made scapegoats, is still extremely relevant today.

Nowadays, a quarter of German society has a migrant background. These people have shaped and influenced the country for generations. But we can recognise the tendency to replace political problems with debates about migration in today's discourse. As directors with migration backgrounds, we therefore wanted to respond and reflect upon our reality. We wanted to make in retrospect because we can increasingly feel and understand that "something in our head keeps on frightening us", as said in *Addressee Unknown*.

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