

GFAQ

GERMAN FILMS QUARTERLY



WITH PORTRAITS AND ARTICLES OF
DIRECTORS **ANN OREN** & **FELIX RANDAU**
PRODUCER **FELIX VON BOEHM**
ACTOR **AUGUST DIEHL**
WRITER **JOHANNES DUNCKER**
SALES COMPANY **NEW DOCS**

PERSPECTIVE:

HOW AI COULD RESHAPE GERMAN FILM PRODUCTION
25 YEARS OF THE MINITRAITÉ -
A GERMAN-FRENCH SUCCESS STORY

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Dear Readers,

We've got some exciting film festivals coming up over the next few months – and we are particularly pleased that a number of German productions and co-productions will also be appearing again in the line-ups this year. This comes after the strong first half of 2026. Following in the wake of the Golden Bear being awarded to İlker Çatak's *YELLOW LETTERS* at the Berlinale and Visar Morina's *SHAME AND MONEY* winning the Grand Jury Prize at Sundance, a German production in the Cannes Competition also made an impression on the jury: *THE DREAMED ADVENTURE* by Valeska Grisebach took home the Jury Prize. Other awards in Cannes included for the German co-productions *EVERYTIME* and *FATHERLAND* (see the profile of the actor August Diehl) as well as for the German short film "*VATERLAND*" OR A BULE NAMED YANTO. Meanwhile, *HIJAMAT* had an impressive world premiere in Karlovy Vary's Crystal Globe Competition.



Numerous German productions will also be featured in Locarno's competition sections, including *OBJET A* by Ann Oren – see also the profile in this issue on pages 8 and 9 – and *I RARELY WAKE UP DREAMING* by Isabelle Stever in the Main Competition. The German-Austrian production *I IS ANOTHER* by Felix Randau can be seen on the Piazza Grande. The director explains in a profile in this issue of GFQ how he came to make a film about the curious story of Felix Kersten, Heinrich Himmler's former masseur.

The majority German production *DAU* by Ilya Khrzhanovsky will be screened in Venice's Main Competition. The festival's programme will also include the German production *OASIS* by Jannis Lenz in the Orizzonti section as well as the two documentaries *FROM INSIDE OUT - THE ARCHITECTURE OF PETER ZUMTHOR* by Wim Wenders and *IMPERIUM* by Sergei Loznitsa as Out of Competition screenings. In addition, the independent sidebar of Giornate degli Autori has invited the two majority German productions – *CAMOUFLAGE* by Mykyta Gibalenko and *I PLANT MY HAND IN THE GARDEN* by Hoda Taheri and Boris Hadžija – to screen in its competition.

We are also delighted that the German productions *KRUX* by Tony Vahl and *MEMORIES OF A FOREST* by Katharina Rabl have been invited to Toronto International Film Festival's Discovery section which focuses on debut and second films by up-and-coming directors and filmmakers from around the world and has previously served as a springboard for several German directors. *KRUX* has also been invited by San Sebastian to screen in the Official Selection, while Massih Parsaei's *LOVERS SLEEP ALONE* has been programmed in the New Directors section.

25 years of the Minitraité represent a remarkable German-French success story and around 250 supported co-productions. In this issue, we look at the development and future of this collaboration – and discuss these issues with the FFA CEO Peter Dinges.

A handwritten signature of Simone Baumann in dark ink.

Simone Baumann, Managing Director

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CINEMATOGRAPHER

BAYAN LAYLA
ACTOR

LYDIA GEISSLER
MAKEUP ARTIST

ANNA ROLLER
WRITER & DIRECTOR

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FACE TO FACE WITH GERMAN FILMS

THE FILMMAKERS



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IN THIS ISSUE

INTRODUCTION Simone Baumann 3

ARTICLES AND PORTRAITS

SPARK THE IMAGINATION OF THE AUDIENCE

A portrait of director Ann Oren 6

AVOIDING PIGEONHOLES

A portrait of director Felix Randau 8

FAN WITHOUT FEAR

A portrait of producer Felix von Boehm 10

"I HAVEN'T STARTED TO GET BORED YET"

A portrait of actor August Diehl 12

THE EXPLORER

A portrait of writer Johannes Duncker 14

FASCINATION FOR REALITY

A portrait of sales company NEW DOCS 16

FROM RISK TO OPPORTUNITY

How AI Could Reshape German Film Productions 18

25 YEARS OF THE MINITRAITÉ

A German-French Success Story 22

GERMAN FILMMAKERS ON THE GLOBAL STAGE

Interview with Susanne Wuest 28

NEW FEATURES

FÜR IMMER 16

FOREVER 16 30

Brezel Göring 30

KALTER HUND

LET SLEEPING DOGS LIE 31

Pauline Roenneberg 31

LIEBLINGSMENSCHEN - DIE AUSSERGEWÖHNLICHE

FREUNDSCHAFT VON AGNES & AMIR

AGNES & AMIR 32

Helena Hufnagel 32

SAMMY & FRIDA - CHAOS MIT SENSE

JUST CALL ME FRIDA! 33

Katja Benrath 33

NEW DOCUMENTARIES

EINAR SCHLEEF - ICH HABE KEIN

DEUTSCHLAND GEFUNDEN

EINAR SCHLEEF - NO GERMANY DID I FIND 34

Sandra Prechtel 34

HELENE WEIGEL - REVOLUTIONÄRIN IM RAMPENLICHT

HELENE WEIGEL - INSTRUCTIONS FOR A REVOLUTION 35

Maria Wischnewski 35

TRANSIT EDEN - THE STRUGGLE OF EXILE

Serif Cicek 36

NEW SHORTS

BENEATH THE NIGHT

Maximilian Karakatsanis 38

CORE DUMP

Alona Rodeh 39

"VATERLAND" ODER EIN BULE NAMENS YANTO

"VATERLAND" OR A BULE NAMED YANTO 40

Berthold Wahjudi 40

UPCOMING PRODUCTIONS

DER GERUCH VON BROKKOLI

THE SCENT OF BROCCOLI 42

Kimia Eyzad-Panah 42

DIE GEISTER DER AHNEN

THE SPIRITS OF THE ANCESTORS 42

Kokutekeleza Musebeni 42

DON'T BE A STRANGER

Robert Thalheim 43

HERKUNFT

WHERE YOU COME FROM 43

Clara Zoë My-Linh von Arnim 43

THE POSTMAN

Siddiq Barmak 44

WANDERER

Mateja Kardelis 44

WOLF

Nancy Camaldo 45

German Films Profile 46

German Films Team 47

Shareholders & Supporters 61

Film Exporters 50

Imprint 51

A portrait of director Ann Oren, a woman with short, dark, curly hair, wearing a white ribbed top. She is looking slightly to the left with a thoughtful expression. Her right hand is raised in the foreground, palm facing the viewer, with fingers slightly spread. The background is a plain, light-colored wall.

SPARK THE IMAGINATION OF THE AUDIENCE

A PORTRAIT OF DIRECTOR ANN OREN

A woman growing a horse's tail who creates sound effects for a film. Simone Bucio plays this mysterious woman in Ann Oren's debut feature film, *PIAFFE*. It premiered at Locarno Film Festival and subsequently created a stir at many other festivals. The Berlin-based director is sure to garner significant attention once again with her new work, *OBJET A*. This latest film, equally enigmatic and poetic, explores themes such as obsessions and fetishism, combining a mystery drama with an artfully exaggerated visual language in which the boundaries between the fine arts and cinema are blurred. *OBJET A* is also celebrating its world premiere in the competition section of this year's Locarno Film Festival. A stroke of luck, says Ann Oren. "Locarno is a festival for cinephiles. It has a very diverse and exciting programme that truly celebrates the art of cinema," says the 46-year-old.

In *OBJET A*, Ann Oren tells the story of Ingeborg and Adam, played by Aenne Schwarz and Louis Hoffman; a couple both in their private lives and at work. As acclaimed hand surgeons, they like to have complete control. She loves stealing objects, and he loves being her object. When she is forced to rest her leg following an accident, she accepts help from a mysterious young woman called Gaia (Simone Bucio). Whilst Ingeborg develops new obsessions, Adam sets out in search of an object of his own.

In 2023, the project took part in the "Alliance 4 Development" programme in Locarno and the FIDLab at FIDMarseille. Filming for this international co-production took place in Germany and Luxembourg. Ann Oren again shot the work on Super 16 mm: "It supports my visceral filmmaking, so I'm kind of addicted to this image quality. I don't shoot a million different angles: I decide where it's going, and that's how it's going to be shot. And also, with my precise actors, I didn't need so many takes."

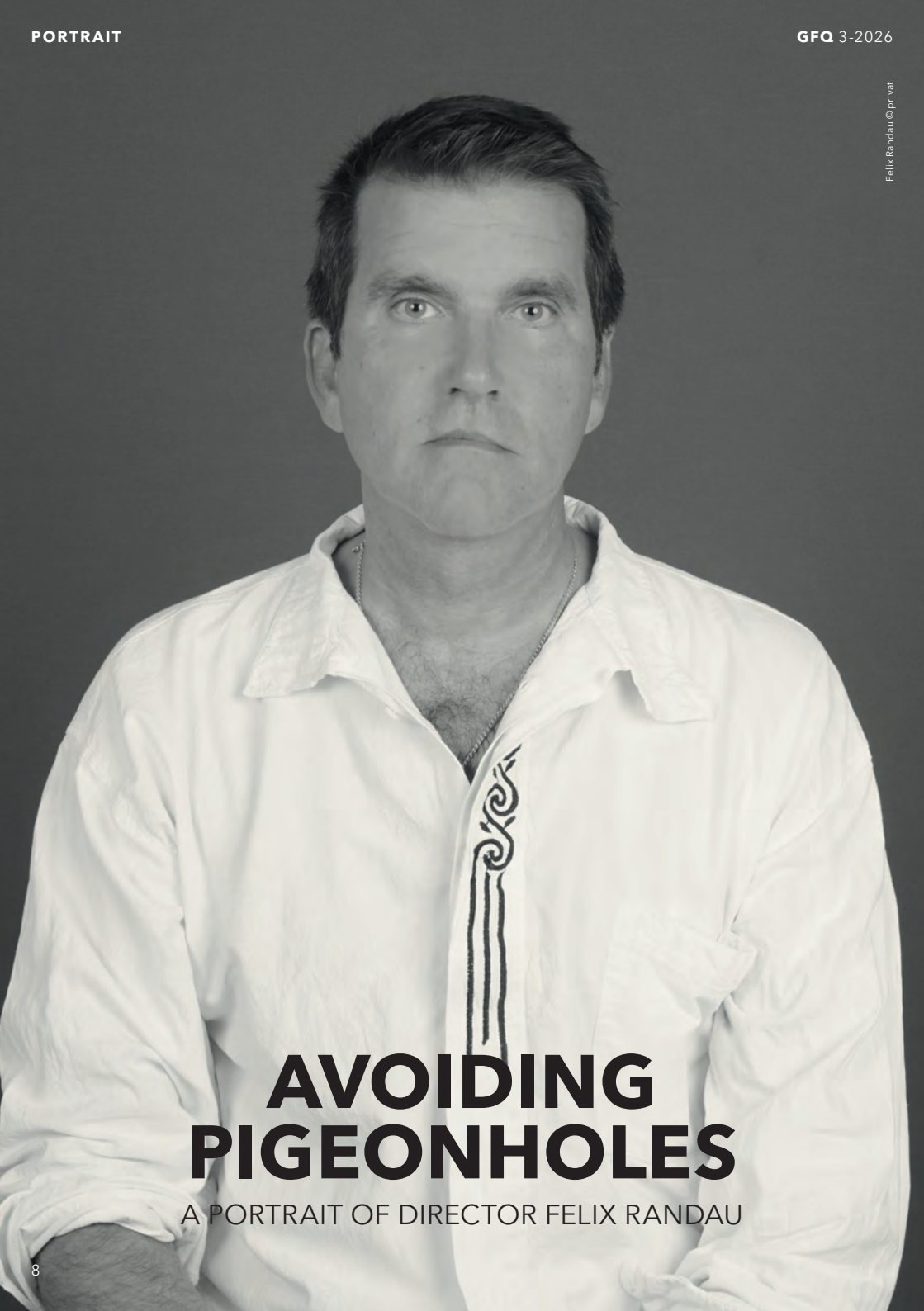
The director thinks in images from the very start, even whilst she's writing the screenplay. No wonder, given that she not only studied film at the School of Arts in New York, but also completed her Master's in Fine Arts there. She had arrived in New York on a scholarship and stayed there for 15 years. "I had no experience and

learnt everything there. We had to make a lot of short films," she explains. She wanted to continue to explore her interest in the visual arts – which had always run parallel to her film work – through the Master's programme. "I was working with video, making animations and video installations." There followed exhibitions and screenings at the Hammer Museum in Los Angeles, the Institute of Contemporary Arts (ICA) in London, Lentos Kunstmuseum in Linz and at Kindl – Zentrum für zeitgenössische Kunst in Berlin.

An artist residency took her to Künstlerhaus Bethanien and thus to Berlin, where she has been living and working since 2015. She says it was easy to find partners for artistic projects in Berlin, where she has made short films, video diaries and documentaries. Ann Oren's work often explores the boundaries between plants, animals and humans – underlying this is the question of what it means today to be a human being: filled with longing, alienated from one's own body – in a world permeated by the digital. It is a theme that obviously resonates particularly strongly with young people. She believes that audiences have a need for unusual imagery and distinctive narrative styles – "especially young people, who have grown up with TikTok and Netflix. They are thirsty for a certain amount of ambiguity." She wants to spark the audience's imagination, to "tickle" it, "so that they can fantasize".

She cites filmmakers such as the Czech 'film poet' Jan Švankmajer and the American avant-garde director Maya Deren as her role models, as well as Fellini and Buñuel. The extraordinary images take shape within her as she writes, though her writing is always preceded by a great deal of research. "Through filmmaking, I'm constantly discovering new things, including within myself," says the artist. That's what she loves about her profession. She draws inspiration from her immediate environment, for example when travelling on the Berlin underground: "Inevitably, I soak up the everyday world around me, city life, and from there I can start to imagine scenes."

Marion Meyer

A black and white portrait of director Felix Randau. He is looking directly at the camera with a neutral expression. He has short, dark hair and is wearing a white button-down shirt with a dark, stylized graphic on the left side of the chest. A thin chain necklace is visible around his neck. The background is a solid, dark grey.

AVOIDING PIGEONHOLES

A PORTRAIT OF DIRECTOR FELIX RANDAU

About five years ago, Felix Randau cost himself a lucrative directing job. A renowned French production company offered him the chance to direct two episodes of a mini-series about Felix Kersten – SS leader Heinrich Himmler's masseur – who, according to some historians, saved thousands of Jews and concentration camp prisoners. But the filmmaker began to research the character more closely and discovered that the "hero" was also a con-artist whose story didn't quite add up. Randau told his potential partners: "I can't tell the story the way you want because I wouldn't be able to look myself in the eye afterwards."

However, that was not the end of the project. Although the production company abandoned its plans following Randau's revelations, the director decided: "I had done so much research; I didn't want to give it all up." Ultimately, his persistence and tenacity led to him presenting a film of his own about Felix Kersten, *I IS ANOTHER*, at Locarno Film Festival. Rather than a standard biopic, the project developed into an intimate psychological drama in which a journalist tries to expose Kersten.

Admittedly, it would have been easier for Randau to accept the initial offer. His previous film, the Stone Age adventure *ICEMAN*, had been released back in 2017, and the preparations for *I IS ANOTHER* were complex. He did score an early casting coup by securing Danish star Claes Bang (*THE SQUARE*) for the role of Kersten, but many German financiers rejected the project: "People were put off by the subject matter. The prevailing view was that such characters should never be given a platform."

He found that hard to grasp: "This man was an opportunist through and through, but he ended up doing the right things for the wrong reasons. There is social relevance in that, especially given that we live in times when we can't agree on many shared beliefs." Its central figure links *I IS ANOTHER* – despite all the thematic and stylistic differences – to Randau's earlier films, such as the coming-of-age story *NORTHERN STAR* (2003) and *THE CALLING GAME* (2007), which focuses on a woman caring for her dying mother who seeks psychological stability by

making prank calls. "My protagonists aren't classic, likable figures basking in a flawless mediocrity; they are broken characters who tend towards extremes."

This approach enabled Felix Randau to secure Beta Film as his first major partner, with the company organising funding over the subsequent years. Their international outlook aligned with his own vision: "It is totally feasible to work from Germany on co-productions with other European countries and funders. And that is the path I am pursuing."

As was clear during negotiations for the Kersten project, Randau sticks to his principles. "There are producers who make films aiming to win over the masses, although their personal tastes may be completely different. But that's not my way. My films might not fill stadiums in Germany, but they do fill clubs – and not just here, but also in Stockholm, Copenhagen, or Istanbul."

This also means that he won't churn out run-of-the-mill crime series just for the sake of the money. "That's my decision – and it isn't always an easy one – but it's right for me." After all, he knows: "There is no recipe to guarantee that you will succeed. I refuse to believe in the 'formula for success' that so many people in the industry espouse."

Here, there is no doubt that he focuses on cinema: "99 percent of all series are just stretched-out feature films. It's like pouring ten litres of water into goulash – suddenly, you've got goulash soup."

Naturally, he hopes to shorten the intervals between his films. He is currently developing an epic international project – for which the rights still need to be clarified – and a story centred on the theme of near-death experiences. These projects also reflect his credo: "You have to stay straightforward and true to yourself; otherwise, you end up being pigeonholed in a way that's impossible to escape. You owe that responsibility, not least, to yourself."

Rüdiger Sturm



FAN WITHOUT FEAR

A PORTRAIT OF PRODUCER FELIX VON BOEHM

Had Felix von Boehm grown up elsewhere, he might never have become a producer. But as luck would have it, his parents chose Paris: "When you live there and can go to the cinema after school - or while skipping it - and choose between Pasolini, Fellini, or the latest Gaspar Noé, inevitably you dream of becoming a filmmaker," he says, still full of enthusiasm today.

The fact that he spontaneously names these three directors highlights his professional preferences: "It is content and talent that inspire me most. I am interested in major international directors and artists, and that's where I want to focus my efforts." This is evident, for instance, in the latest major production from his company, Lupa Film - Kirill Serebrennikov's drama *THE DISAPPEARANCE OF JOSEF MENGELE*, which premiered at Cannes in 2025 and was nominated for seven German Film Awards (with lead actor August Diehl winning in his category) - or in Élise Girard's *MADAME SIDONIE IN JAPAN* (2023).

In terms of content, he focuses on stories featuring "topics that might hurt" and "characters who are difficult", aiming to "trigger debate" around these subjects. He takes a combative stance: "When films steer clear of such topics because of fear - fear of underperforming or causing political offence - that constitutes the ultimate betrayal of cinema. After all, cinema has always been a medium for debate and discourse. That is where its future must lie." However, he knows this also presents a challenge: "It is my job to find partners within the final bastions of independent arthouse cinema who are keen on this type of sophisticated filmmaking." This is becoming increasingly difficult, particularly given the German broadcasting scene, where budgets for theatrical co-productions are being slashed. Yet, thanks to his roots in Paris - where von Boehm continues to spend part of his time - co-productions with France play a key role. And his efforts are proving successful, as evidenced by his latest projects.

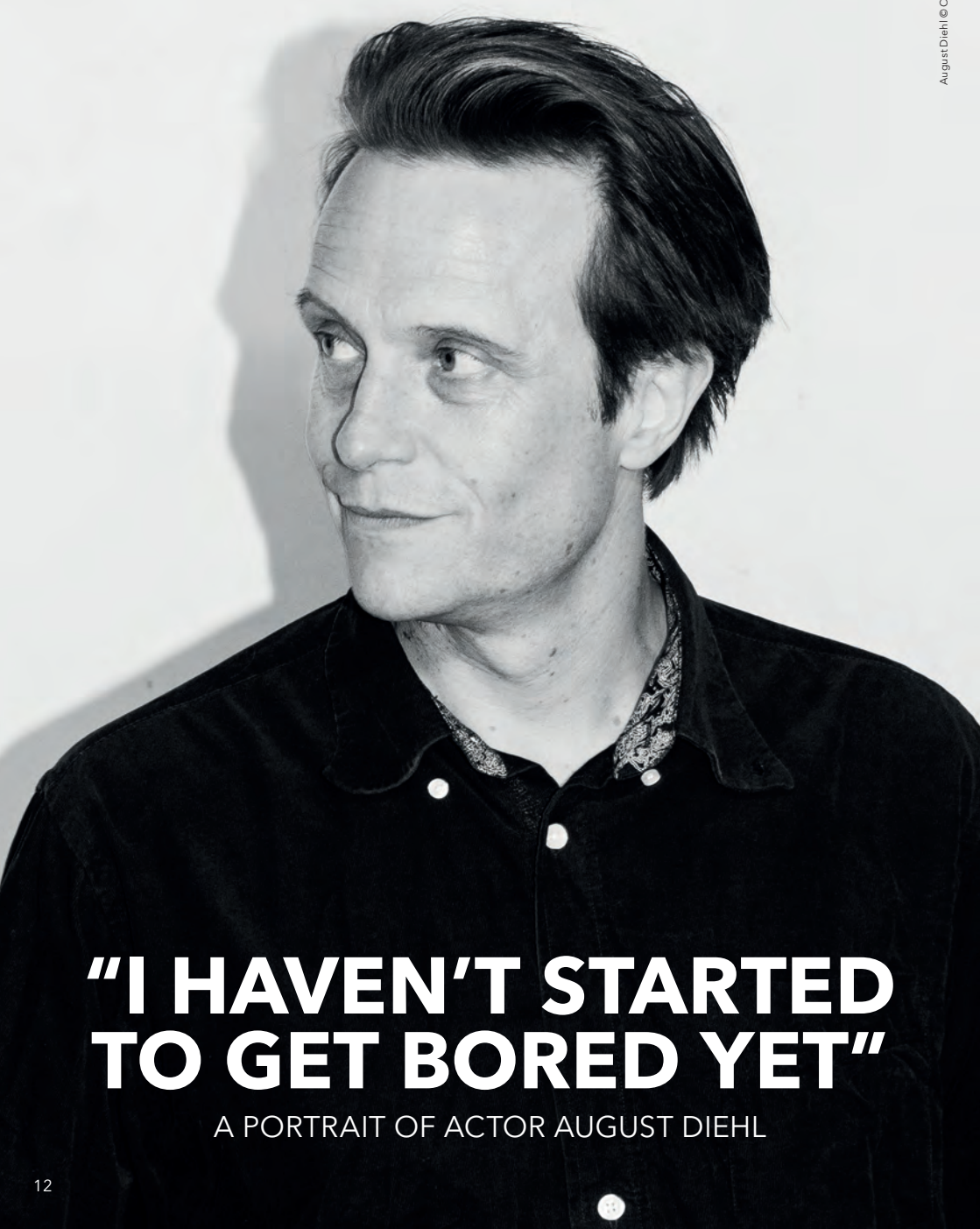
Currently in post-production, there is Élise Girard's comedy *LE SENS DE LA VIE*, in which lead actress Vicky Krieps faces the existential questions posed by her adolescent son. Next year, Dominik Graf is set to shoot a co-

production with Studio Hamburg about Ernst Ludwig Kirchner (August Diehl) and his wife Erna Schilling (Sandra Hüller) - "a grand, highly complex love story between an obsessed painter and his wife, who is not only his muse and lover but also his manager." A long-term project now spanning a decade is Ina Weisse's *JUGEND* (working title), which depicts a young girl's coming-of-age alongside two women's ageing processes (Nina Hoss, Saskia Rosendahl). Felix von Boehm describes it as "perhaps a *GIRLHOOD*, but definitely the chronicle of a life - a profound reflection on the transience and fragility of existence."

He explains why he succeeds in finding partners for his ambitious subject matter, despite the challenging market conditions: "We finance our projects fully and consistently deliver quality, ensuring that the films enjoy strong festival runs." One contributing factor is likely Felix von Boehm's commitment to long-term collaboration with renowned directors. In the past he has worked with Dominik Graf on *FABIAN: GOING TO THE DOGS* - which won the German Film Award for Best Feature Film in 2021 - and the documentary *JEDER SCHREIBT FÜR SICH ALLEIN* (2023). He has collaborated with Ina Weisse on *THE AUDITION* (2019) and *CICADAS* (2025), and aims to pursue more projects with Élise Girard. Currently, he is intending to participate in the new film by Karim Aïnouz, having previously produced Aïnouz's documentary *ZENTRALFLUGHAFEN THF* (2018). He describes the basis to these creative partnerships with characteristic modesty: "I am a fan of all the directors that I am privileged to work with. Being a fan is a crucial driving force that enables me to commit to a person - and to all the challenges involved in making a film."

Boehm is also a fan of the visual artists whose work he chronicles as a documentary filmmaker - most recently in *VENEDIG UND DIE KUNST DER MACHT - DIE GESCHICHTE DER BIENNALE*. However, one dream collaborator whose cinema Boehm views as "extremely important" appears to have retired: "Michael Haneke says he has told it all now. But secretly, I hope there could be another film, after all."

Rüdiger Sturm



**"I HAVEN'T STARTED
TO GET BORED YET"**

A PORTRAIT OF ACTOR AUGUST DIEHL

It is no secret that even brief moments are sufficient for a truly good actor to create a lasting impression. Yet in this respect, what August Diehl achieves in *FATHERLAND* is in a class of its own. As Klaus Mann, he is only really present in the first scene of Pawel Pawlikowski's exploration of post-war Germany and the Mann family – and yet he leaves such a powerful mark on the film that it hangs, with its tragic inner conflict, like a cloud over the rest of these 82 minutes recounted with such perfect precision.

The size of a role has never been the deciding factor for Diehl, even though he began his career – whilst still studying acting in his home city of Berlin – with the lead role in Hans-Christian Schmid's *23*, promptly receiving the German Film Award for his work. "With a small role, you might only be the leading actor for one day; with a major one, it's 20," says the 50-year-old in interview. "But sometimes I get the feeling that the responsibility is almost greater in the former case. Whilst a leading actor can sometimes just go with the flow, often being someone to whom things happen, ultimately supporting actors are the driving forces that steer a story in a specific direction."

It is the artistic exchange that is crucial for Diehl, and so it is no wonder that – in the case of *FATHERLAND* – it was not so much an interest in Klaus Mann dating back to his school days that drew him in, but the prospect of working with Pawel Pawlikowski. He describes the collaboration as "a gift" – and when it comes to directors, this actor knows what he's talking about. Having spent several years of his childhood in France, he began appearing in international productions early on in his career. Since then, he has not only acted in front of the cameras for German-speaking filmmakers such as Volker Schöndorff, Christian Schwochow and Stefan Ruzowitzky; he has also worked with Quentin Tarantino (*INGLOURIOUS BASTERDS*), Philip Noyce (*SALT*), Bille August (*NIGHT TRAIN TO LISBON*), Arthur Harari (*DARK DIAMOND*), Robert Zemeckis (*ALLIED*), Raoul Peck (*THE YOUNG KARL MARX*), Thomas Vinterberg (*KURSK*), Élise Girard (*MADAME SIDONIE IN JAPAN*), Terrence Malick (*A HIDDEN LIFE*) and, most recently, Xavier Giannoli (*THE RAYS AND SHADOWS*).

It is hardly surprising, therefore, that after some 30 years as an actor, there is no question of

Diehl falling into a rut or even showing signs of weariness. "I still enjoy the work; I really haven't started to get bored yet," he assures us. "It's not just that the roles are so varied and each one is something new for me. It's also because I'm a grateful audience member myself. Even after all these years, I find there's nothing more exciting than watching good actors at work."

Just a few months ago, Diehl won his second German Film Award for the title role in Kirill Serebrennikov's *THE DISAPPEARANCE OF JOSEF MENGELE*. He has also worked with the Russian-born director on several theatre productions recently; indeed, he is someone who enjoys collaborating with people repeatedly, whether with theatre greats such as Peter Zadek and Andrea Breth, or filmmakers such as Lars Kraume. Tom Schreiber is another example: 18 years after their first film together, *DR. ALEMÁN*, was shot in South America, the two friends' latest collaboration, *BEAUTIFUL SOULS*, recently celebrated its world premiere at Munich Film Festival.

Diehl is a loyal soul in other respects, too; many constants run through his life and work. He has been working with the same PR agent for decades, for example, and despite filming elsewhere and, not least, regular theatre engagements – particularly in Vienna – he has never wanted to leave his main home in Berlin. And then there's the theatre! Whilst many of his colleagues turn their backs on the stage sooner or later – not least due to time constraints – theatre acting remains an integral part of Diehl's professional life. "The theatre is the home of my profession, and ultimately, what I do in front of the camera is no different to theatre – just captured on film," he explains. "There are countless fantastic films with average actors – or none at all. So, film is an art form that can exist without us. Theatre cannot; theatre is us. Consequently, I frequently learn as much during rehearsals for one play as I do on three films put together." However, all this enthusiasm for the stage in no way detracts from his passion for filming. On the contrary: not long after the interview with German Films, Diehl is heading back to Spain and the set of the series *THE BOYS FROM BRAZIL* with Gillian Anderson, Jeremy Strong and Daniel Brühl – and eagerness is written all over his face.

Patrick Heidmann



THE EXPLORER

A PORTRAIT OF WRITER JOHANNES DUNCKER

The screenplay Johannes Duncker is working on right now may well be the most extraordinary of his career to date. And that is saying something, given that the drama *THE TEACHERS' LOUNGE* – for which he co-wrote the script with director İlker Çatak – was nominated for an Oscar in 2024 and won the German Film Award. But this current project is taking shape under unique circumstances. Duncker – once again with Çatak – is writing one of five films committed to the “Dogma 25 Germany” manifesto. Inspired by the Danish Dogma movement, the manifesto sets out ten rules – such as requiring that half the film is without dialogue and that filming takes place at the actual location in which the story is set. Production is scheduled to begin in late summer.

“It’s great knowing that this film is actually happening. For us, the rules function as stimulus to do things differently. Of course, producing a film within such a brief timeframe is a tall order, but I am finding the process incredibly rewarding because we are involving other departments at an early stage – even more so than usual.” This endeavour fits Johannes Duncker’s general philosophy: “I want to face up to a challenge with every project, trying out something new.” Perhaps part of this attitude stems from his youth, which offered him experiences beyond the scope of everyday life in Germany. At the age of ten, he moved with his family to Istanbul, where he completed his secondary education. It was at school that he met İlker Çatak: “He and I were friends who shared a passion for film, so we started making short movies ourselves.” This friendship and creative partnership proved especially important because Johannes Duncker had not been accepted into film school: “So, we said, ‘Let’s try making something ourselves.’” Together, they produced several award-winning shorts, including *WHEN NAMIBIA WAS A CITY...* (2010), which won an award at Zagreb Film Festival. Their first major success came in 2020, when Çatak’s feature film, *I WAS, I AM, I WILL BE* – on the story of which Duncker collaborated – won the German Film Award in Bronze.

As a viewer, Johannes Duncker appreciates the full spectrum of cinema even to American blockbusters, but as a writer, he feels no need for their spectacular scenarios: “If you have charac-

ters whose dilemmas you understand and with whom you can empathise, then anything can be exciting.” He tries “to delve deep and look at where the protagonists’ real problems lie every day. You don’t have to invent goals and obstacles for them; you can develop everything from the characters and the reality they live in.” In this way, he believes film can “truly make a difference”: “developing empathy for a person who is totally different from us for two hours means that we can broaden our worldview.” It is a real stroke of luck that he has found a partner in his friend İlker Çatak with whom he can develop projects “on an equal footing”. “What I love about our collaboration is that ego plays no part in it. Together, we look for something that interests us and that we believe could interest other people, too.”

However, the two of them do not realise every project together. “It’s good for both of us to write with other people as well, and afterwards we enjoy working together again.” Duncker is currently cooperating with Hans-Christian Schmid on *ZERO*, an adaptation of a “hopefully dystopian” stage play. At the same time, he continues to make short films and provides a platform for that medium as the director of KFFK/ Cologne Short Film Festival: “I think the diversity of forms is fantastic, and I like introducing audiences to a variety of aesthetics. It allows us to showcase the full spectrum of what film constitutes and what it can do. We also reach a very young audience there. When you show films that take young people seriously and relate to their lived experience, they will come to the cinema.”

He can imagine directing one of his own feature-film screenplays – providing that the project is right – but also points out: “I’ve always felt valued as a writer, and I think it’s great to work with directors who involve me in creative decisions beyond the actual writing. I’ve never had the feeling that ‘I’ve handed over my script, and now people who don’t understand it are doing something with it.’” His overriding sentiment – including with the *DOGMA* project – is quite different: “For me, it’s an incredible stroke of luck being able to make films. And I have a great time doing it. I always try to hold on to that attitude.”

Rüdiger Sturm



Eline Kewitz and Luisa Schwemmer © New Docs

FASCINATION FOR REALITY

A PORTRAIT OF SALES COMPANY NEW DOCS

"Real life has always fascinated me - even as a child I preferred stories from real life over watching cartoons," recalls Elina Kewitz of the world sales company NEW DOCS.

So, it's not so surprising that Elina has spent the past two decades active in the field of documentaries, firstly for seven years as an international sales manager for non-fiction at united docs GmbH, a distribution subsidiary of Germany's ARD public broadcaster network and its regional channels, and then setting up her own Cologne-based company in 2012.

"On a personal level, I've always found it satisfying working with films that have a social relevance and can potentially have an impact," she explains. "Documentaries about real people, events and places can generate a sense of empathy that one can't always achieve with fiction. They can help widen your horizon and encourage you to change your point of view."

"We are one of the few sales companies who have both feature and TV documentaries in our sales catalogue," Elina notes, pointing out that NEW DOCS has between 6-8 feature documentaries and 20-25 TV documentaries added to its sales line-up each year.

Around 80% of the titles on offer are coming from German production companies - either as majority German productions or in co-production with international partners - with one-offs and series from the fields of history, science, current affairs, human interest, culture, art, travel and natural history. She stresses that the company remains resolutely independent - "we are not associated with any production company or distribution company and don't belong to a media conglomerate" - and adds that "wherever possible, we try to use the synergies existing between the feature and TV documentary formats and cater for all forms of exploitation."

The stage when NEW DOCS can come onboard a project as a sales company is decided on a project-by-project basis. "If a project is still at the stage of development, we would only become involved if it is with producers that we have already collaborated with for some time in the

past because it's important to have a relationship of trust with your partners," Elina says.

While NEW DOCS picks up most of its projects through existing relationships with production companies, the rough cut screenings at such international industry events as IDFA, Sheffield DocFest and DOK Leipzig can be good places to make discoveries, and the project markets where producers are seeking financing can be useful to establish new contacts for the future.

NEW DOCS' recent festival successes have included Florian Heinzen-Ziob's DANCING PINA which celebrates the art of the legendary choreographer Pina Bausch and the people who interpret her work today as well as Niloufar Taghizadeh's GOOGOOSH - MADE OF FIRE portraying the Iranian cult figure and pop icon Googoosh who has become a symbol of hope for her people's struggle for freedom and humanity, and Thomas Riedelsheimer's exploration of the most fascinating of natural phenomenon, TRACING LIGHT, which was the opening film of the 2024 edition of DOK Leipzig.

In 2025, the Berlinale's Panorama section hosted the world premiere of Martina Priessner's THE MOELLN LETTERS which Elina had picked up after seeing a teaser trailer of the film during German Films' DOK Preview Germany in Leipzig in October 2024. And this year's edition of CPH:DOX in March saw the world premiere of Ulrike Franke and Michael Loeken's WATCHING PEOPLE WATCHING BIRDS which follows people passionate about birdwatching - from the world-renowned American author Jonathan Franzen to professional ornithologists.

Most recently, festival invitations for New Docs titles were extended to Claudia Müller's REBECCA HORN - THE SECRET LIFE OF THINGS, which had its world premiere in Munich International Film Festival's New German Cinema section at the end of June, and to Rosa Friedrich for her feature documentary debut MY FRIEND THE PORN STAR which screened in this year's Proxima Competition at the Karlovy Vary International Film Festival at the beginning of July.

Martin Blaney

FROM RISK TO OPPORTUNITY

HOW AI COULD RESHAPE GERMAN FILM PRODUCTION

Hardly a film industry event passes these days without a panel discussion addressing the opportunities offered to the creative community by the deployment of artificial intelligence (AI) and the impact of this digital revolution on the future development cinema.

This spring saw the staging in Cannes of the World AI Film Festival (WAIFF) which highlighted a new era in cinema where artistic vision meets AI-powered creation, and is now to be followed by a series of international editions around the globe including Berlin, Los Angeles, Seoul and Sao Paulo ahead of WAIFF's 2027 edition next April.

In conversation with German Films Quarterly, Dr. Gerd Hansen, a partner in the Munich office of the international law firm Fieldfisher, gives, among other things, an insight into the current legal issues regarding the deployment of AI in Germany's film industry and suggests measures that the nation's film funding bodies might consider for projects wishing to use generative AI.

How would you assess the current state of play as far as the use of artificial intelligence in the German film industry is concerned? Is the industry sufficiently prepared, both legally and structurally?

Dr. Gerd Hansen: The film industry has always been renowned for its ability to quickly embrace technological innovations. We are seeing the same thing happening now. My impression is that generative AI has already penetrated deeply into all phases of the production process, from development through production and post-production to distribution. Although Germany may have missed the boat when it comes to AI

models in an international comparison, I still see a great opportunity for Germany to be at the forefront when it comes to the implementation of AI.

Which legal issues relating to AI are currently occupying producers and filmmakers the most?

The focus in my consulting practice is currently on AI risk management – in other words, ensuring that AI is used correctly. The questions are very diverse and touch on various different areas of law such as copyright, data protection and, increasingly, regulatory frameworks such as the European AI Regulation or the AI collective agreement. A very hot topic at the moment is the obligation to label deepfakes, which comes into force on 2 August 2026. A great deal is still in flux here, and I am really enjoying being able to help shape this emerging area of law.

Where, in your opinion, are the greatest legal uncertainties at this point in time?

Clients are increasingly coming to me because they expect a sort of 'AI Production Readiness Check': to avoid AI-related risks, secure eligibility for funding, maintain insurability and ensure commercial exploitability. At the moment, I sense a great deal of uncertainty in the market, particularly regarding the AI labelling obligation. It's important here to establish a pragmatic approach to the European guidelines. For we could then run the risk of bringing about 'banner blindness' if even the slightest AI-assisted alteration leads to classification as a deepfake that needs labelling. AI transparency, yes – particularly in the field of journalism – but please with a sense of proportion when it comes to fictional productions.

Is Germany by international comparison a pioneer, somewhere in the middle, or lagging behind when it comes to the legal regulation of AI in film?

I would definitely regard Germany as a pioneer in this area. With the AI collective agreement negotiated in 2024 – which I had the privilege of helping to finalise as a legal adviser on behalf of the German Producers Alliance – we established guidelines for the use of AI in acting at a very early stage by international standards. These provide first movers with the necessary legal certainty and, at the same time, give actors the assurance that they will not lose the rights to their likeness if a digital replica is used in a production. In some respects, the regulations are even more progressive than the guild agreements with the US actors' union SAG-AFTRA.

How should German film funding bodies handle projects that use generative AI in screenwriting, image composition, animation, voice-overs or post-production?

I get the impression that funding bodies are, in some cases, gradually and very cautiously opening up to this. For example, Bavaria's Minister for Media, Florian Herrmann, recently announced at the Munich International Film Festival that, as part of the ongoing update to the FFF Bayern's guidelines, an AI funding component would also be included – which I feel is a very positive thing. It's constantly claimed that AI will now make everything cheaper and quicker to produce.

However, we are still in an early phase of innovation with high development costs. The use of AI in professional moving-image production still involves additional experimental effort. AI costs time and money. So, I'm advocating, amongst other things, for project-based funding for AI prototypes – in other words, film funding for AI that supports first movers with seed funding to evaluate the feasibility of using AI.



Gerd Hansen ©Fieldfisher

Dr. Gerd Hansen

An experienced entertainment lawyer with a deep passion for media content, Dr. Gerd Hansen, a partner in the Munich office of the international law firm Fieldfisher, specialises in production legal services covering all phases of the content production process and also offers legal advice concerning the use of generative AI within the entertainment sector.

Are special funding criteria needed to ensure that human creatives can continue to play a significant role in funded films?

To begin with, I'm convinced that filmmakers of flesh and blood will continue to play a very central role. At the same time, particularly given the international competition between film hubs, I believe it would be wrong for the film funds to aim at artificially restricting the use of AI. Blanket bans on AI won't be helpful. They would ignore the reality of the production processes. The challenge is rather about ensuring a nuanced, transparency-based approach to the new technical possibilities. This is where disclosure requirements and qualitative funding criteria can come into play. The film funds could, for example, require applicants to have an appropriate AI risk management strategy in place to ensure responsible and legally compliant use of AI. This may include producers demonstrating that they have taken all reasonable steps to ensure that the crew possesses a sufficient level of AI competence according to Article 4 of the AI Act. Such an AI risk management strategy could also provide for appropriate organisational measures to raise awareness of AI-related risks, as well as processes to mitigate legal risks. These include, in particular, measures to safeguard the copyright, neighbouring rights and personal rights of third parties, so as to minimise the risk of AI output infringing the law and to ensure that the work of human creators is respected. It would also make sense to require compliance with relevant industry agreements, such as the AI collective agreement. What's more, I think that accompanying measures are in fact even more important: AI upskilling programmes, not least also for established filmmakers. The goal shouldn't be to protect people 'from AI', but rather to empower them to use the technology skilfully.

Can a film that's been produced predominantly using generative AI still be regarded as a cultural work and as a German film eligible to receive funding?

I believe that even a feature film produced predominantly with the aid of AI can, in principle, pass the cultural test, provided that the corres-

ponding criteria are met and the creative process is significantly shaped by human input. The cultural quality of a film does not depend on whether certain technical tools are used, but rather on which story is being told, the connections the work has to German culture and German subject matter, and whether it is being produced with actors and other film-makers from Germany. A film doesn't lose its cultural character simply because generative AI was used in its production.

The cultural test already takes criteria into account such as subject matter, language, location, cultural references or the involvement of creatives – and not whether a particular camera, editing software or, in future, an AI tool was deployed. In my opinion, it would therefore be misguided to make funding eligibility contingent across the board on the use of a specific production technology.

What might a legally sound, yet unbureaucratic AI guideline for German film funding bodies look like?

Answering this question would certainly go beyond the scope available here. A workable AI funding guideline should, in any case, not repeat the mistakes of some overly cautious AI guidelines which threaten to stifle innovation through strict AI tool requirements or excessive transparency obligations. I would also like to see a certain openness towards new, innovative formats such as vertical micro-drama series where the use of AI is virtually inevitable. In my view, imposing a blanket requirement for a broadcaster's or distributor's contract, for example, would fail to do justice to the scale of the upheaval that's currently taking place.

How meaningful and important are specialised AI film festivals such as the World AI Film Festival in Cannes?

I consider specialised AI film festivals to be highly relevant during the current transitional phase. Such events serve to build community, facilitate the transfer of expertise and provide reassurance to an AI creator scene that is cur-

rently setting out to revolutionise film production around the world. What I find fascinating is how the “traditional” Cannes Film Festival has (so far) distanced itself from this. This was also almost physically palpable this year in the “Innovation Village” which was physically separated from the rest of the market and effectively pushed to the edge of the harbour basin. I agree with Demi Moore, who said in Cannes: “AI is here. To fight it is a battle that we will lose.”

Where do you see the most sensible and legally least problematic applications of AI for the film industry?

The areas of application that are legally the least problematic are those in which AI is used merely as a tool under human control and where the AI output doesn’t then appear in the visuals or audio of the final production. The development phase, for example, can include AI-assisted research, pre-visualisation using mood boards, storyboard drafts, automated shooting schedule optimisation, budget calculation and casting support. And then, of course, at the stage of post-production: colour grading, up-scaling, subtitling, automated transcription, etc.

What are now the most important legal steps filmmakers and producers should be aware of before using an AI tool?

Anyone who rushes in headlong is bound to come unstuck. So I recommend that producers adopt a structured approach to AI risk management. Before using new AI tools, they should always follow a so-called ‘whitelisting’ process using a standardised checklist in order to avoid any unpleasant surprises.

Angela Sonntag and Martin Blaney

GERMAN FILMS PODCASTS



25 YEARS OF THE MINITRAITÉ

A GERMAN-FRENCH SUCCESS STORY

Hardly any other European film partnership has grown as steadily over the decades as the one between Germany and France. Whilst this is reflected in political agreements, joint funding instruments and institutional cooperation, its true impact is primarily felt where films are being made: in the collaboration between producers, screenwriters, directors and creative professionals from both countries.

Over the past 25 years, the so-called Minitraité has become one of the most important instruments in this special relationship. The joint co-production fund, which is administered on the German side by the German Federal Film Board (FFA) and the Government Commissioner for Culture and the Media (BKM), and on the French side, by the Centre national du cinéma et de l'image animée (CNC), was established to facilitate joint film projects in a targeted manner

and strengthen cooperation between the film industries of both countries on a long-term basis. The funding guidelines explicitly set out this very objective: apart from fostering cooperation between filmmakers, the programme aims to enhance the international competitiveness and cultural influence of the supported films.

Over the course of a quarter of a century, a cultural policy initiative has given rise to a stable infrastructure for European filmmaking. As early as between 2001 and 2012, 113 films had been supported with a total of around € 29.65 million. According to figures released to mark this year's anniversary, the number of supported productions now stands at around 250 films. These include numerous works that have attracted attention far beyond Germany and France at international festivals and in cinemas. They range from acclaimed auteur cinema through



25 years Minitraité Happy Hour at Filmfest Munich (left to right): Julia Weigl (Filmfest Munich), Jonas Dornbach (Komplizen Film), Kirsten Niehuus (FFA), Valeska Grisebach (Director), Lucile Revelon (CNC), Peter Dinges (FFA), Christoph Gröner (Filmfest Munich) © Sophie Wanninger

to ambitious international productions, demonstrating that co-production can be far more than simply the joint financing of a film: it brings different production cultures together, opens up new creative perspectives, and provides access to talent, markets and audiences on both sides of the border.

Productions funded by the Minitraité include, for example, Olivier Assayas' *CLOUDS OF SILS MARIA*, Julia von Heinz's *TREASURE*, Leos Carax's *ANNETTE*, and Fatih Akin's *THE CUT*.



CLOUDS OF SILS MARIA © Pallas Film | NFP

Meanwhile, in this anniversary year, Valeska Grisebach's *THE DREAMED ADVENTURE* is yet another internationally successful German-French collaboration that is a perfect example of the fund's impact.

On a structural level, the Minitraité still remains an exceptionally closely integrated funding model. Germany and France decide jointly on the allocation of the funding: the German-French Commission consists of three members appointed each by the FFA and the CNC. The annual joint funding budget currently stands at € 3.2 million, of which € 200,000 is earmarked for the German-French Project Development Fund for the next generation of producers. On the German side, producers can apply for conditionally repayable loans of up to 20 per cent of their co-production share and a maximum of € 300,000 for the production funding.

The fact that the anniversary in 2026 isn't just being seen as an opportunity to take a look back, but also as a chance to reflect on the collaboration's future was underscored at the MUNICH INTERNATIONAL FILM FESTIVAL. An

entire day of the festival was dedicated on 29 June to Minitraité's 25 years. *THE DREAMED ADVENTURE* had its German premiere in Munich on the evening of that day, and another two Minitraité-supported funded productions were screened at the festival: Rubika Shah's documentary *THE MAD DOG OF EUROPE* and Susanne Heinrich's *THE MISERABLE MOTHER*.

This autumn will see the friendship between the German and French film communities taking centre stage once again. On 1 and 2 October 2026, the Film Academy Baden-Württemberg in Ludwigsburg will be celebrating both its own 35th anniversary as well as 25 years of German-French cooperation in the film and media sectors. The anniversary will bring together several institutions and initiatives that became cornerstones of the exchange between the two countries' film industries in 2001: the Minitraité, the German-French Film Academy and the Atelier Ludwigsburg-Paris. A two-day event featuring screenings, discussions, alumni presentations and encounters between the worlds of film, media, arts and politics aims to honour past achievements and, at the same time, discuss future perspectives for the European media landscape.



THE DREAMED ADVENTURE © Komplizen Film

It's precisely the combination of these various initiatives that illustrates how the German-French film cooperation has never just been limited to financial support. At the same time as political rapprochement was achieved in the field of cinema, training programmes and networks were created, shaping a new generation of European-minded producers and filmmakers. The Atelier Ludwigsburg-Paris, for example, started its work when the German-French Film Academy was

created and still sees the Film Academy Baden-Württemberg working closely with the French film school La Fémis. That has also resulted in an infrastructure of personal relationships developing alongside the programme of funding films – and is perhaps one of the most important reasons for the sustainability of Franco-German collaboration.

From October 7 to 11, 2026, German Film Week will take place in Paris. The Festival du Cinéma Allemand will once again present a diverse selection of recent German films at the Cinéma L'Arlequin, including a co-production supported by Minitraité.

The next major gathering will be the German-French Film Meeting held in Berlin this November. Producers, the creative community, distributors, funding bodies and political decision-makers from Germany, France and other European countries will be gathering once again at the Alte Münze on 24 and 25 November, 2026. The Minitraité's anniversary will also be a key focus in this year's programme.

The Film Meeting also coincides with the 2026 edition of the French Film Week which will be presenting French and Francophone cinema to a German audience in November and culminating on 25 November with a closing event held in conjunction with the German-French Film Meeting. These couple of days will therefore see two sides of the same partnership meeting up: the behind-the-scenes collaboration in the development, financing and production of films, and their public visibility on the big screen.

25 years after its launch, the Minitraité thus stands for more than just an impressive number of films that have been produced. Perhaps its most lasting achievement lies in having transformed co-production from an exception into a standard form of European collaboration. In a film industry that, in the face of rising production costs, changing financing models and increasingly international competition, is more reliant on partnerships than ever before, this idea seems more relevant today than it did when the fund was originally founded. So, this anniversary offers an opportunity to do two things:

take stock of 25 years of shared successes – and also consider what conditions need to be put in place to ensure that new films, new talent and new European stories will be made possible by this friendship between the German and French film industries over the next 25 years.

In the following interview with Peter Dinges, Executive Director of the FFA, we discuss the history, impact and future of the Minitraité.

Did this funding initiative lead to the formation of long-term partnerships between German and French production companies? Which partners have regularly been successful in receiving funding over the years?

Yes, and these kinds of long-term partnerships were what the Minitraité was about from the very outset. People now know one another, value each other's professionalism and have learnt over the years to trust each other. However, the Minitraité alone could never have achieved this. An agreement and a fund are not enough on their own. What was also a deciding factor were the annual Rendez-vous franco-allemands and, in particular, the Atelier Ludwigsburg-Paris which is also celebrating its 25th anniversary this year. The combination of regular meetings and the training of young international talent has fostered a close-knit network of producers. There were, of course, some constants within this growing network. On the German side in the early days, these included Integral Film with the Chabrol co-productions. Later on, it was X Filme with the trilateral Haneke co-productions, and Schramm Film has been there for a long time with the films of Christian Petzold who is very popular in France. Komplizen Film, Pandora, Razor Film and Lupa Film are now among the production companies collaborating on a continuous basis with French partners and also bringing their films to French audiences.

At the same time, there are production companies on the French side that have left their mark on German-French collaboration for many years. They include, for example, Haut et Court and Les Films Pelléas, as well as Les Films du Losange with its long-standing collaboration with X Filme, and 10:15! Productions who has



Peter Dinges © FFA, Andreas Katheder

repeatedly worked together with Lupa Film. What you find behind many of these films are partnerships that weren't just entered into for a single project, but one that have grown over many years.

In an evaluation from 2014 covering the first 12 years of the Minitraité, 54 per cent of the funded projects were majority French co-productions and 43 per cent majority German. How has this ratio developed in the following years?

The French side remained stronger during the whole period from 2013 to 2025: 42 per cent of the approved projects were majority German co-productions, whilst 58 per cent were majority French ones. However, in recent years, the ratio has become noticeably more balanced. In the period between 2022 and 2025, majority German and majority French projects both accounted for 50 per cent. This is not to be taken for granted: French producers traditionally have a stronger financial base and, in any case, more films are produced in France. That we have nevertheless achieved a completely balanced

ratio in recent years comes down to the fact that German cinema is now regarded differently in France from the case 25 years ago. Take, for example, the recent successes of Mascha Schilinski and Valeska Grisebach at Cannes. The interest of French partners in German projects has grown. We would like to consolidate this balance. We will be presenting a comprehensive evaluation giving a more precise examination of this development and the other effects of the Minitraité when we celebrate the fund's anniversary in November.

Which genres feature particularly frequently among the funded productions? Are there any genres you feel are missing?

Of course, dramas are most frequently funded – and with a really great variety. Children's films, documentaries and animated films are also represented, albeit much less frequently. Taken overall, many of the funded films fall into the arthouse or crossover categories. This is only to be expected since the Minitraité stands for cultural exchange. Regardless of genre, it is striking that an increasing number of projects are being developed with partners from several European countries. These films often have a distinct European identity – in their subject matter, their points of view and their narrative styles. What would I like to see? More courage to make comedies – perhaps even romantic comedies!

That said, I'm well aware that there is a cultural difference between the two countries in this regard. Humour is often influenced by national or even regional characteristics. And yet, sometimes even German humour works in France as Maren Ade's *TONI ERDMANN* showed. But it remains a challenge.

The Project Development Fund was established in 2015 as a supplementary agreement to the co-production fund. Have such funded projects subsequently received support from the Minitraité?

The short answer: yes. Around 20 per cent of the projects funded by the Project Development Fund went on to receive production funding from the Minitraité. [Maximilian Bungarten's

BUMPER CARS is the latest example when it was supported in mid-July 2026. Ed.] We would like to increase this proportion in the coming years. But who is the Project Development Fund for? We want to use it to support young, talented filmmakers, not least the graduates of the Atelier Ludwigsburg-Paris. They should be given the chance to take their first step towards an international co-production and perhaps working together with an established producer. The 20 per cent is therefore only part of the picture. It's just as important to see if viable projects and lasting partnerships are emerging from the development phase. We are currently evaluating this scheme and considering how we can provide even better support for the development of story ideas for German-French collaboration in the future. After all, everything always begins with the ideas that can later result in great films being made.

What do you consider to be the most important achievements of the Minitraité?

When one hears the word 'achievements', the first thing that springs to mind is awards and prizes. And there's no denying that these successes do exist: the Minitraité's track record at festivals is impressive. Over half of the supported projects have been shown at major festivals, received nominations or won awards. We don't have to look any further than 2026: YELLOW LETTERS by İlker Çatak was awarded the Golden Bear at the Berlinale. MINOTAURUS by Andrei Zvyagintsev received the Grand Prix at Cannes, while THE DREAMED ADVENTURE by Valeska Grisebach won the Jury Prize. But let's not forget the audience. The Minitraité has reached people in Germany, France and far beyond, bringing them closer to the culture of the respective other country. Up until 2018, the funded films had already posted 39.1 million cinema admissions. The current total is likely to be significantly more than that in the meantime. This wide reach is also an achievement in its own right. It's just as important for me that lasting relationships have been made possible through the Minitraité. Production partners have got to know one another and continue to work to-

gether - even on projects that are then not funded by this fund.

For me personally, the Minitraité is therefore a living example of German-French friendship. It shows that understanding in Europe really can work and that cultural exchange can grow beyond the scope of treaties and funding instruments into a vibrant partnership. That for me is its greatest achievement.

What are your hopes for the future of the Minitraité?

An anniversary is always a welcome opportunity to take stock and express one's gratitude. We can look back on 25 years of trusting co-operation between the FFA, the BKM and the CNC - 25 years of joint sessions in Berlin and Paris, filled with discussions, mutual inspiration and learning from one another. This makes me very happy. I see the Minitraité as a gateway to the world. That's why I hope above all else that even more filmmakers and producers will be able to pass through this gateway in the future. We want to continue intensifying our partnership with France and, at the same time, making even greater use of the Minitraité as a starting point for multilateral co-productions. I also hope that this will make Germany an even more attractive partner for international co-productions. But, above all, I would like to see the Minitraité continuing to bring people together over the next 25 years. Now more than ever, we know that understanding and trust cannot be taken for granted. They come about through encounters, working together and the willingness to engage with one another.

Martin Blaney and Angela Sonntag

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GERMAN FILMMAKERS ON THE GLOBAL STAGE

German Films represents German cinema abroad. This means that we are also interested in German filmmakers who work internationally. Many German filmmakers are spread across the globe and work on a wide variety of international projects. We would like to introduce them briefly and ask them what they are currently working on.

SUSANNE WUEST - ACTOR

Best moment on set: When was the last time - or on which project - did you feel like everything came together: the story, the team, and the timing?

I absolutely loved being with the team of *INDUSTRY* (HBO). It really felt like dancing through the scenes every single day. I can't even describe how much I was in awe of every single department. And how impressed I was with the *Zeitgeist* and timing of their story. Mickey (Down) and Konrad (Kay) are geniuses. And Michelle (Saville) is truly one of my favorite directors. The same is true for Kit Harington and Sid Phoenix and everyone else in this ensemble. But I would say the same thing about *I IS ANOTHER* (Felix Randau), *SOUND OF FALLING* (Mascha Schilinski) and *ORPHAN 3* (William Brent Bell). I'm fully aware how rare this is, also how rare it is to be entrusted with work on such a large creative spectrum. I feel very blessed.

Which experience was painful but necessary / taught you something?

What has really stuck with me are the years after *ANTARES*. To me, *ANTARES* (by Goetz Spielmann / in competition of Locarno 2004) was the most important film. It was my first leading part, it had a successful festival run, it was even submitted for an Academy Award - and I was unemployed for three years after. That was incredibly formative. I've learned that success is not a bank and not to be trusted.



Morgane Lay for Christian Dior Parfums

Now, if something great happens, I take it exactly the same way as I take things less fortunate: not too seriously. If a film (like *SOUND OF FALLING*) is being very much celebrated, of course that's amazing. But the next day, quite comparable to professional sports, my focus is right back where it was before. Which is being back with a team passionate about filmmaking. That's what really matters. It's very grounded.

What would you like to further develop or change in your work over the next few years?

I'd just love to keep working the way I do right now. To keep encountering filmmakers I truly match with and with whom I have the greatest time embracing artistic freedom to maybe go for the not so obvious, sometimes crazy and strong choices. Something very organic, human, touching, funny and hopefully lasting might happen through it.

What question or topic is driving your current project?

I've just finished filming with the amazing Ruth Hogben in Cornwall. The most intriguing thing about our film (working title: *THE ELSEWHERE*) was the question how to involve the audience in what happens on screen. How to film a story to be finished by the ones watching it. It was a fascinating and stunning process and I look very much forward to seeing the outcome.

Susanne Wuest (born in Vienna) has just finished shooting Ian McDonald's *SUN-DOWNING* following her work on the next installment of the *ORPHAN* film series. She stars in *SOUND OF FALLING* (Germany's entry for the Oscars 2026), which won the Jury Prize at Cannes and can currently be seen in Season 4 of HBO's acclaimed series *INDUSTRY*. Her previous credits include *A CURE FOR WELLNESS* (Gore Verbinski), *ICEMAN* (Felix Randau), and *SUNSET* (Laszlo Nemes, Hungary's entry for the Oscars 2019).

Susanne first gained international recognition with her lead role in *ANTARES*, Austria's submission for the 2005 Academy Awards, and went on to earn worldwide acclaim for *GOODNIGHT MOMMY*, which premiered in Venice and was Austria's official entry for the 2016 Oscars. A fluent English speaker, Susanne works across German- and English-language projects and divides her time between London and Berlin.



© Rapid Eye Movies

FÜR IMMER 16

FOREVER 16

A lighthearted killer comedy out of the world from the once legendary band Stereo Total, shot on Super 8 film.

Charlotte, Helena, and Oskar haven't really been in touch since their experimental filmmaking group disbanded. A shared vacation aims to reunite the bitterly estranged trio, but envy and jealousy soon flare up again. Things get really complicated when Rudolph joins the group and they decide to make a film about a female serial killer. (Filmfest Munich)

GENRE Black Comedy, Comedy, Cult **YEAR OF PRODUCTION** 2026 **DIRECTOR** Brezel Göring
SCREENPLAY Brezel Göring **DIRECTOR OF PHOTOGRAPHY** Stephan Holl **EDITOR** Brezel Göring
CAST Lilith Stangenberg, Chang Wang, Mücke, Twiggy, Anton Garber **PRODUCER** Stephan Holl
PRODUCTION COMPANY Rapid Eye Movies **RUNTIME** 73 min **LANGUAGE** German **FESTIVALS**
 Filmfest Munich

CONTACT Rapid Eye Movies
 nuno@rapideyemovies.de • www.rapideyemovies.de



© Milk Pictures

KALTER HUND

LET SLEEPING DOGS LIE

On the morning of her grandfather's anniversary, Fanny finds him dead in his bed. The "jolly good fellow" has taken his life with an antiepileptic drug that Fanny had stolen from the family-run mercy farm for his old pug. In order to maintain the family's spotless image by covering up the patriarch's suicide, the clan is now forced to stage an absurd charade in front of the guests. Despite all their efforts, the "bombshell drops", but there's no time to cry – as it now turns out that someone has stolen grandpa's last will. A bitter inheritance dispute breaks out and old power dynamics are turned upside down, forcing the entire kin into a family constellation with a shaman healer...

LET SLEEPING DOGS LIE is a mumblecore film about family secrets, that can leave their invisible marks for generations.

GENRE Drame, Black Comedy, Drama **YEAR OF PRODUCTION** 2026 **DIRECTOR** Pauline Roenneberg **SCREENPLAY** Pauline Roenneberg, Britta Schwem **DIRECTOR OF PHOTOGRAPHY** Bernd Effenberger **EDITORS** Amparo Mejías, Pauline Roenneberg **CAST** Corinna Harfouch, Lea Drinda, Victoria Mayer, Thomas Mraz, Karoline Eichhorn, Mai Duong Kieu, Jeremias Meyer, Niels Bormann **PRODUCERS** Felix Bärwald, Pauline Roenneberg **CO-PRODUCERS** Veronica Ferres, Julia Rappold **PRODUCTION COMPANY** Milk Pictures **RUNTIME** 138 min (Festivalversion) **LANGUAGE** German, English, Vietnamese **FESTIVALS** Filmfest Munich

CONTACT Milk Pictures
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© Nordpolaris – Anne Wilk

LIEBLINGSMENSCHEN – DIE AUSSERGEWÖHNLICHE FREUNDSCHAFT VON AGNES & AMIR

Based on a true story: After escaping Iran and starting over in Berlin, Amir finds unexpected refuge with Agnes, a 101-year-old Berliner who's "too young" for a retirement home – and definitely too young for dying. When living alone becomes difficult, Amir moves in with her, and together they turn everyday obstacles into a defiant, joyous dance through life.

GENRE Comedy, Drama **YEAR OF PRODUCTION** 2026 **DIRECTOR** Helena Hufnagel **SCREENPLAY** Malte Welding **DIRECTOR OF PHOTOGRAPHY** Aline László **EDITOR** Frank J. Müller **CAST** Katharina Thalbach, Bardo Böhlefeld, Ulrike Kriener, Noah Saavedra, Ronald Zehrfeld, Jannik Schümann **PRODUCERS** Fabian Halbig, Florian Kamhuber **PRODUCTION COMPANY** Nordpolaris **RUNTIME** 108 min **LANGUAGE** German **FESTIVALS** Filmfest Munich **AWARDS** Audience Award Filmfest Munich, One Future Prize 2026 (Interfilm Academy Munich e.V.)

WORLD SALES Beta Cinema
beta@betacinema.com • www.betacinema.com



© NEOS Film - Valentin Selmke

SAMMY & FRIDA – CHAOS MIT SENSE

JUST CALL ME FRIDA!

Samuel is eleven and barely ever goes outside. Too risky! He prefers a life that's small, safe, and carefully controlled. After being seriously ill for a long time, he's terrified of getting sick again. Then Frida crashes into his world. She's loud, cheerful – and claims to be the "Little Reaper" in training: "Just call me Frida!" Her mission? To figure out what life really means. And somehow, Samuel is a crucial part of the program. Worst. Case. Ever. Samuel wants nothing more than to send his unwanted shadow packing. But Frida refuses to leave his side. Which means one thing: Samuel has to go outside. Together, they stumble into one adventure after another – and little by little, Samuel rediscovers how it feels to be brave, curious, and fully alive in the moment.

GENRE Children Live Action, Family, Fantasy, Comedy **YEAR OF PRODUCTION** 2026 **DIRECTOR** Katja Benrath **SCREENPLAY** Anne Gröger **DIRECTOR OF PHOTOGRAPHY** Valentin Selmke **EDITORS** Philipp Schall, Martin Choroba **CAST** Arian Wegener, Kelani Rose, Lucie Heinze, Golo Euler, Annika Wein, William Vonnemann, Mina Tander, Yvonne Catterfeld **PRODUCERS** Christoph Menardi, Philipp Schall, Torben Struck, Hamid Baroua **CO-PRODUCERS** Annegret Weitkämper-Krug, Katja Benrath, Martin Choroba **PRODUCTION COMPANY** NEOS Film in coproduction with Tellux Film **RUNTIME** 90 min **LANGUAGE** German **FESTIVALS** Giffoni Film Festival

WORLD SALES Beta Cinema
beta@betacinema.com • www.betacinema.com



© Boris Klinge / Filmgalerie 451

EINAR SCHLEEF - ICH HABE KEIN DEUTSCHLAND GEFUNDEN

EINAR SCHLEEF - NO GERMANY DID I FIND

EINAR SCHLEEF was a theatre director, set designer, writer, photographer, painter and filmmaker. A total artist who failed to find a home in either part of Germany. He employed an array of artistic means to delve into the dark depths of German history and bring it into the present day. This portrait of a combative yet vulnerable loner and enfant terrible with self-destructive potential explores theatre, the mechanisms of repression in post-war German society and the reality of life before and after the fall of the Wall; a total artist emerges from the archives: "I am not a man, I am dynamite!"

Einar Schleeff must be discovered. He holds a mirror up to us and allows us to understand ourselves in the here and now. His words and images capture our rootlessness and inner longing for a home. He shakes us out of our slumber, confronting us with what simmers beneath the surface of society.

GENRE Documentary, Biographical **YEAR OF PRODUCTION** 2026 **DIRECTOR** Sandra Prechtel **SCREENPLAY** Sandra Prechtel **CAST** Einar Schleeff, Martin Wuttke, Jutta Hoffmann **PRODUCERS** Frieder Schlaich, Irene von Alberti **PRODUCTION COMPANY** Filmgalerie 451 **RUNTIME** 93 min **LANGUAGE** German **FESTIVALS** Berlinale Forum 2026, Neisse Film Festival 2026 **AWARDS** Audience Award at Neisse Film Festival, Best Film on a Historical Theme at Clio 2026

CONTACT Filmgalerie 451
info@filmgalerie451.de • www.filmgalerie451.de



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HELENE WEIGEL - REVOLUTIONÄRIN IM RAMPENLICHT

HELENE WEIGEL - INSTRUCTIONS FOR A REVOLUTION

Helene Weigel has left behind an incredible legacy - through her own work and that of her husband Bertolt Brecht, who grew alongside her and could only make theatre history with her.

Using impressive archive material, the film follows the convinced communist, acting icon, and free spirit from her early days in theater to her escape from the Nazi regime to the founding and management of the Berliner Ensemble. The result is a powerful portrait that finally puts the "woman at Brecht's side" in the spotlight.

The documentary film HELENE WEIGEL - INSTRUCTIONS FOR A REVOLUTION fills a significant gap, for shockingly little is remembered of the vast scope that Helene Weigel fought to secure for herself, for the art of acting, and for cultural policy. It offers a glimpse into this daring, fast-paced, tragic life, which is full of upheavals and unshakeable energy. It is high time for the story of this Jewish woman from Vienna, who became a woman of extremes.

GENRE Documentary **YEAR OF PRODUCTION** 2026 **DIRECTOR** Maria Wischnewski **SCREEN-PLAY** Maria Wischnewski **DIRECTOR OF PHOTOGRAPHY** Martin Langner **EDITOR** Marek Weinhold **CAST** Birgit Minichmayr, August Diehl, Johanna Schall, Katharina Thalbach, Manfred Karge, Sabine Kebir, Sarah Brecht, Vera Tenschert **PRODUCER** Maria Wischnewski **CO-PRODUCER** Johannes Rosenberger **PRODUCTION COMPANY** KOBERSTEIN FILM in co-production with Navigator Film **RUNTIME** 103min **LANGUAGE** German, English **FESTIVALS** DOK.fest Munich

CONTACT KOBERSTEIN FILM

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© Serif Cicek

TRANSIT EDEN - THE STRUGGLE OF EXILE

TRANSIT EDEN is an intimate, politically urgent documentary about life in exile – about the loss of homeland, identity, and belonging. For the Kurdish people, persecution has shaped generations, driving them from their communities and onto dangerous journeys in search of safety, always in transit.

In the Greek town of Lavrio, Kurdish refugees have run Europe's only self-organized refugee camp for decades, guided by the principles of democratic self-governance, ecological coexistence, and gender equality. Within this collective, displacement is met with solidarity, creating a space where Kurdish refugees can regain a sense of agency, purpose, and community despite the hardships of life as a refugee. For many, it is a space where they can, for the first time, live their Kurdish identity freely. For Vedat, a journalist who fled political repression in Turkey, Lavrio is both a place of reporting and a return to his roots. Here, he meets Nizamettin who is stranded on his way to Paris to reunite with his children. As cancer cuts his journey short, the film bears witness to his final days. Though supported by the community, he remains haunted by what he longs for most: home.

GENRE Documentary, Human Rights, Independent, Political, Social Issue **YEAR OF PRODUCTION** 2026 **DIRECTOR** Serif Cicek **EDITORS** Xavi Carrasco, Thomas Balkenhol **SCREENPLAY** Fiona tho Pesch **DIRECTOR OF PHOTOGRAPHY** Hamdi Akyol **PRODUCER** Fiona tho Pesch **PRODUCTION COMPANY** Art Records **RUNTIME** 89 min **LANGUAGE** Kurdish, Turkish, Greek

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DISTRIBUTION SUPPORT

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BENEATH THE NIGHT

A metro driver with colorful hair is unexpectedly chosen as the face of a public transport advertising campaign, blurring the lines between the visible and hidden. Shot on 16mm analog film.

GENRE Drama **YEAR OF PRODUCTION** 2026 **DIRECTOR** Maximilian Karakatsanis **SCREENPLAY** Maximilian Karakatsanis **DIRECTOR OF PHOTOGRAPHY** Jeff Schaul **CAST** Peter Schneider, Daniela Holtz **PRODUCERS** Maximilian Karakatsanis, Linus Krömer **PRODUCTION COMPANY** Academy of Media Arts Cologne **RUNTIME** 14 min **LANGUAGE** German **FESTIVALS** Festival Premiers Plans d'Angers, Slamdance, International Short Film Festival Oberhausen, Palm Springs International ShortFest, Edinburgh International Film Festival, Fünf Seen Filmfestival, São Paulo International Short Films Festival

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© Alona Rodeh

CORE DUMP

CORE DUMP is a born-digital fictional short CGI film depicting a surreal flock of drones hunting for e-waste. The film borrows its title from a term describing a computer's documented memory when a program- or the computer as a whole - fails. The film's scenery, designed and operated in a gaming engine, happens in a 3D-fabricated desert-like post-industrial landscape with an open dump site stacked with household junk. Picking up on Climate Fiction, CORE DUMP is a hyper-realistic fantasy addressing the politics behind e-waste management. Contemplating 21st-century warfare and links between environmental and geopolitical conditions, the work addresses - sometimes in abstract, sometimes in a concrete manner - the difficulty of transporting goods during a siege, the usage of drone swarms in warfare, the destruction of historical monuments during combat action, and more. CORE DUMP is a part of CITY DUMMIES, a series of born-digital motion clips and interactive video games created using gaming engines. It depicts hyper-realistic fabricated urban sceneries with surreal embodied machines at play.

GENRE Animation, Dystopian, Avant-garde, Environmental, Post-Apocalyptic, Surreal, War **YEAR OF PRODUCTION** 2025 **DIRECTOR** Alona Rodeh **SCREENPLAY** Alona Rodeh **DIRECTOR OF PHOTOGRAPHY** Rachid Moro **EDITOR** Alona Rodeh **PRODUCER** Alona Rodeh **PRODUCTION COMPANY** Alona Rodeh **RUNTIME** 6 min **LANGUAGE** No Dialogue **FESTIVALS** Annecy International Film Festival, Ars Electronica, Aesthetica Short Film Festival, Tampere Film Festival, Grain Urbain Festival **AWARDS** Off Limits at Annecy International Film Festival, Honorary Mention at Ars Electronica

CONTACT Alona Rodeh • info@alonarodeh.com




CANAL+ AWARD
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 CANNES 2026

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"VATERLAND" ODER EIN BULE NAMENS YANTO

"VATERLAND" OR A BULE NAMED YANTO

When German-Indonesian Yanto (mid 20s) visits his younger sister in Yogyakarta, he expects a simple reunion – until he realises she belongs more effortlessly than he ever has. As envy and dissonance between siblings surface, Yantos journey becomes a bittersweet exploration of mixed-race identity.

GENRE Drama, Comedy **YEAR OF PRODUCTION** 2026 **DIRECTOR** Berthold Wahjudi **SCREEN-PLAY** Berthold Wahjudi **DIRECTOR OF PHOTOGRAPHY** Noah Böhm **EDITOR** Clémentine Decremps **CAST** Aggai Saibuma, Sarah Muckarin Röser **PRODUCERS** Jonas Egert, Sylvain Cruiziat **CO-PRODUCERS** Annisa Adjam, Melissa Byrne **PRODUCTION COMPANY** madfilms in coproduction with aftersun creative and allergikerfilm **RUNTIME** 25 min **LANGUAGE** German, Indonesian, English, Javanese **FESTIVALS** Cannes International Film Festival - Semaine de la Critique **AWARDS** Canal+ Award in Cannes International Film Festival - Semaine de la Critique

WORLD SALES Salaud Morisset

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© Golshid Eyzad-Panah

DER GERUCH VON BROKKOLI

THE SCENT OF BROCCOLI

Niklas (68) wants to move because he can no longer stand the daily smell of broccoli from the balcony of his Iranian neighbour Shirin (65). As he prepares the move, he realises that grilling broccoli was actually their special kind of dating. While Shirin and Niklas' eyes tell of invisible feelings, the new tenant Reza (70) is desperate to move into Niklas' flat.

A production showing that life's big dramas often unfold in the smallest of spaces – between two balconies.

GENRE Romantic Comedy **CATEGORY** Short **DIRECTOR** Kimia Eyzad-Panah **SCREENPLAY** Kimia Eyzad-Panah **DIRECTOR OF PHOTOGRAPHY** Makito Kumazawa **CAST** Ernst Stötzner, Marzieh Alivirdi, Morteza Mojtahedi and Nima Mehrabani **PRODUCERS** Antonia Best & Andishe Danesh **PRODUCTION COMPANY** Neopol Film **LANGUAGE** German, Farsi

CONTACT

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andishe.danesh@neopol-film.de
www.neopol-film.de



© Aleksandra Dyja

DIE GEISTER DER AHNEN

THE SPIRITS OF THE ANCESTORS

Eleven-year-old Arazay, a Black girl growing up in an increasingly authoritarian rural society, watches a children's game turn into a violent hunt – until the spirits of her ancestors appear and give her the power to resist.

GENRE Drama, Family Entertainment, Fantasy/ Science Fiction **CATEGORY** Short **DIRECTOR** Kokutekeleza Musebeni **SCREENPLAY** Seren Şahin, Ecem Fatma Çalışır, Kokutekeleza Musebeni **DIRECTOR OF PHOTOGRAPHY** Aleksandra Dyja **CAST** Lennie Ehrenfeld, Oheni Victoria Appiah, Maximilian Kaiser, Vincent Reggi, Benita Bailey, Noah Bailey, Nancy Mensah-Offei **PRODUCERS** Jane Chirwa, Benita Bailey **CO-PRODUCERS** Seren Şahin, Kokutekeleza Musebeni **PRODUCTION COMPANY** Jabeza Films **LANGUAGE** German, Kiswahili

CONTACT

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www.jabezafilms.com



© Kundschafter Filmproduktion / Henner Besuch

DON'T BE A STRANGER

When his two mothers ship 17-year-old New Yorker Charles off on a student exchange to progressive Berlin, he somehow winds up deep in the Black Forest instead. There, "Fränk" – gun nut and diehard Western fan – lives with his mother, who has dementia, on a Heck cattle farm teetering on the edge of foreclosure. His wife has already left him and his daughter has one foot out the door. Fränk's idea of America looks like it fell straight out of a 1980s Marlboro ad. As for Charles: forget skating, hanging out or parties – he's there to do backbreaking farm work. All he wants is out, but then grandma Betty suddenly vanishes without a trace...

GENRE Neo-Western **CATEGORY** Feature
DIRECTOR Robert Thalheim **SCREENPLAY** Nicole Armbruster and Robert Thalheim **DIRECTOR OF PHOTOGRAPHY** Henner Besuch **CAST** Sascha Geršak, Salimou Thiam, Susanne Bredehöft, Sonja Weißer, Katharina Behrens, Ludger Bökeltmann, Waldemar Kobus, Gisela Aderhold, Joel Basman, Felician Hohnloser **PRODUCERS** Matthias Miegel, Andreas Banz, Robert Thalheim and Jasmin Saunders **PRODUCTION COMPANY** Kundschafter Filmproduktion **LANGUAGE** German **GERMAN DISTRIBUTOR** Port au Prince Pictures

CONTACT

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 info@kundschafterfilm.de
 www.kundschafterfilm.de



© LEONINE Studios / ARD Degeto Film / UFA Fiction / Wolfgang Emmerbach

HERKUNFT

WHERE YOU COME FROM

Based on Saša Stanišić's 2019 autofictional novel *Herkunft*: Writer Aleksandar returns to Višegrad, Bosnia and Herzegovina, to take his strong-willed grandmother Kristina, who has dementia, to a nursing home. But Kristina firmly believes they are setting off for her native village of Oskoruša. Their road trip becomes an unexpected journey into the past, intertwining Aleksandar's memories of fleeing the Bosnian War as a child and growing up as a refugee in Heidelberg with Kristina's return to her hometown. A tragicomic story about past and present, memory and forgetting, the impossibility of ever truly arriving, and the first and most decisive coincidence in our biography: our origin.

GENRE Tragicomedy, Literature, Road Movie, Drama, History **CATEGORY** Feature **DIRECTOR** Clara Zoë My-Linh von Arnim **SCREENPLAY** Senad Halilbašić **DIRECTOR OF PHOTOGRAPHY** Jieun Yi **CAST** Slavko Popadić, Gordana Boban, Marija Škaričić, Carlo Ljubek, Maro Lovrić, Arseni Bultmann, Stipe Erceg, Bjarne Mädel, Anke Engelke, Karoline Herfurth, Max Riemelt, Nina Kunzendorf, and many more **PRODUCERS** Sinah Swyter, Leslie-Alina Schäfer, Sebastian Werninger **CO-PRODUCERS** Steffi Ackermann, Cosima von Spreiti, Quirin Berg, Max Wiedemann **PRODUCTION COMPANY** UFA Fiction in co-production with LEONINE Studios and ARD Degeto Film **LANGUAGE** German, Bosnian **GERMAN DISTRIBUTOR** LEONINE Studios

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© Adil Karimi

THE POSTMAN

Set in the Afghan capital of Kabul in February 1992, **THE POSTMAN** tells the story of an ordinary man, the kind-hearted and dutiful postman Amir (played by the Kurdish-Iraqi actor-director Hussein Hassan), as he struggles for survival in a city on the brink of a massive and tragic transformation with Islamist warlords and Mujahideen fight for power as they advance steadily towards Kabul.

The film explores the resilience of the human spirit, mirrored in the lives of the residents whose apartments the postman visits to deliver both heartbreaking and joyful news.

GENRE Drama **CATEGORY** Feature **DIRECTOR** Siddiq Barmak **SCREENPLAY** Asad Hussian from an idea by David Wahab **DIRECTOR OF PHOTOGRAPHY** Zamarin Wahdat **CAST** Hussein Hassan, Mina Kavani, Paeman Arianfar **PRODUCERS** Mehmet Aktaş, Hüseyin Tabak **CO-PRODUCERS** Raphael Pillosio, Emre Kayış **PRODUCTION COMPANY** Epik Filmproduktion in co-production with l'atelier documentaire, Mitosfilm and MRK Film, in co-production with ZDF/Arte **LANGUAGE** Farsi **WORLD SALES** Le Pacte **GERMAN DISTRIBUTOR** AF Media

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Epik Filmproduktion, Nuka Malin Bäumker
nuka@mitosfilm.com, www.epikfilm.com



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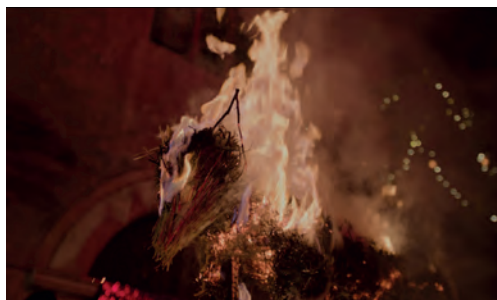
WANDERER

Ilia, a queer young man of Croatian descent, feels alienated in his everyday life in Germany and longs for a sense of belonging. As he drifts restlessly through work, fleeting encounters and brief moments of intimacy, he is repeatedly pulled out of his inner retreats. An intimate encounter in a nightclub offers Ilia a fleeting chance to feel seen – but in a way that forces him to confront his own insecurity. His search ultimately leads him into the solitude of nature, where he is finally able to find a sense of arrival.

GENRE Coming-of-Age-Story, Magical Realism **CATEGORY** Short **DIRECTOR** Mateja Kardelis **SCREENPLAY** Mateja Kardelis **DIRECTOR OF PHOTOGRAPHY** Leonie Gora **CAST** Adrian Djokić, Louis Umbach **PRODUCER** Andreas Hammer **PRODUCTION COMPANY** Academy of Performing Arts Baden-Wuerttemberg in co-production with Velvet Hammer Films, SWR, Film Academy Baden-Wuerttemberg **LANGUAGE** German, Croatian

CONTACT

Velvet Hammer Films, Andreas Hammer
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www.velvet-hammer-films.de



© Elfenholz Film

WOLF

An idyllic mountain village is shaken when a wolf brutally kills a rare white deer – the main attraction of Tilda's wildlife park. Determined to protect her late mother's legacy, Tilda takes bloody revenge, illegally killing the wolf, while the town's mayor fights for peaceful coexistence with the predators. After a chance encounter with a mysterious stranger, Tilda is plagued by disturbing symptoms: dizzy spells, physical changes, and an overwhelming sense of alienation. As she slowly transforms into the very creature she hates most, the huntress becomes the hunted.

GENRE Mystery-Horror-Drama **CATEGORY**

Feature **DIRECTOR** Nancy Camaldo **SCREEN-**

PLAY Nancy Camaldo **DIRECTOR OF PHOTOG-**

RAPHY Filippo Marzatico **CAST** Mercedes

Müller, Felix Krasser, Johann Born, Victoria

Trauttmansdorff, Wolfgang Lampl, Felix Grün-

bacher, Barbara Krzoska, Christian Heiner Wolf,

Haymon Maria Buttinger, Karl Fischer, Patricia

Graf **PRODUCERS** Natalie Hölzel, Sandra Hölzel

PRODUCTION COMPANY Elfenholz Film

LANGUAGE German **GERMAN DISTRIBUTOR**

Camino Filmverleih

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www.elfenholzfilm.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) 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 FACE TO FACE 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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www.deutsche-kinemathek.de



www.filmstiftung.de



www.prog.film

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www.kulturstaatsminister.de



www.ffa.de



www.fff-bayern.de



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www.moin-filmfoerderung.de



www.mv-filmfoerderung.de



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