

PRESS KIT



INTRODUCTION

In 2016, the national advisory centre for the promotion of German films worldwide - German Film Service + Marketing - launched a campaign promoting a new wave of German cinema achievements to international audiences and to showcase exceptional German talent worldwide.

The initiative – **FACE TO FACE WITH GERMAN FILMS** – shines a spotlight on six of the most influential German actresses currently working in the industry, who represent just some of the many dynamic ‘faces’ of German filmmaking today.

In 2017, the following actresses will continue to promote the campaign at a series of international events:

- PAULA BEER
- LIV LISA FRIES
- SANDRA HÜLLER
- JULIA JENTSCH
- SASKIA ROSENDAHL
- LILITH STANGENBERG

This eclectic group of actresses represent some of Germany’s most established, internationally acclaimed projects as well as up and coming productions that will reinforce German cinema’s global appeal.

2016 was a stand-out year for local film, with an impressive number of important international film festivals giving German productions a prominent platform and German cinema finding an international audience at the box office, too.

In 2017, another strong slate of local films are being produced and released in the international marketplace and will no doubt benefit from the momentum gained from the success of German cinema through 2016.

“German filmmakers working in every genre are blessed to be able to draw from a deep pool of remarkably talented individuals – the work of these six actresses (which I have greatly enjoyed and appreciated) embody much of what is fascinating, enjoyable and enriching about new German cinema today.”

Jane Schoettle, International Programmer for the Toronto International Film Festival

“To appreciate Nicolette Krebitz’s WILD is to also revel in the film’s extraordinary lead performance by Lilith Stangenberg. Stangenberg’s ethereal screen presence takes a fascinating turn as her character Ania explores and pursues her feral instincts. Fearlessly and skillfully, she takes her character deep into a transgressive love that fulfills WILD’s bold, anarchistic vision.”

Kim Yutani, Senior Programmer for Sundance Film Festival

“It is great that this new initiative is highlighting all these wonderful actresses, who are contributing with their great talent to the high artistic level of German cinema today.”

Dieter Kosslick, director Berlin International Film Festival

PAULA BEER

Paula Beer, born in 1995, has been called the 'discovery of the year' by film critics and the public following her authentic portrayal of the young Oda in Chris Kraus' highly acclaimed drama THE POLL DIARIES (POLL).

The young actress won the Bavarian Film Prize in early 2011 for her outstanding performance for the film, which screened at the Toronto and Rome international film festivals amongst others. Before being spotted in her school by the casting agent Britt Beyer, she was acting and dancing in the Young Ensemble at the Friedrichstadt Palast in Berlin. At 14, Beer managed to beat off more than 2,500 other candidates for the role of Oda in the casting process for the film.

Other roles followed, including the period film LUDWIG II by Peter Sehr and Marie Noëlle (2012) and the film adaptation of the book THE TASTE OF APPLE SEEDS (DER GESCHMACK VON APFELKERNEN) by Vivian Naefe (2014).

Since then, Paula Beer has worked with many well-known names such as Volker Schlöndorff and Andreas Prochaska, playing one of the most prominent roles in the latter's film THE DARK VALLEY (DAS FINSTERE TAL), which premiered at the Berlinale and won 8 German film awards, as well as with Florian Henckel von Donnersmarck on his new film WERK OHNE AUTOR.

On television, the all-round actress starred in the film adaptation of the bestseller PAMPA BLUES (2015). That same year she was in the highly-acclaimed cinematic drama 4 KINGS (4 KÖNIGE) by Theresa von Eltz, which received the Alice Nella Citta award at the Rome Film Festival 2015. Starring alongside Jella Haase, Jannis Niewöhner, Moritz Leu and Clemens Schick, the film revolves around four youths from dysfunctional families who have to spend Christmas in a paediatric psychiatric facility.

Paula's current projects include the TV production GERAUBTE WAHRHEIT by Sherry Hormann, as well as FRANTZ by the acclaimed French star director and author François Ozon, in which she plays the leading female role. Last year the film was programmed at the Venice, Toronto and London international film festivals and Paula won the Marcello Mastroianni Award for Best Young Actress in Venice in September 2016.

In addition to acting, the actress, who resides in Berlin, also records audio books – most recently DER LIEBHABER by Marguerite Duras.

SELECT FILM AND TELEVISION CREDITS

YEAR	TITLE	DIRECTOR
2017	WERK OHNE AUTOR	Florian Henckel von Donnersmarck
2017	GERAUBTE WAHRHEIT (TV)	Sherry Hormann
2015	FRANTZ	François Ozon
2014	4 KINGS (4 KÖNIGE)	Theresa von Eltz
2014	PAMPA BLUES (TV)	Kai Wessel
2013	THE DARK VALLEY (DAS FINSTERE TAL)	Andreas Prochaska
2013	DIPLOMACY (DIPLOMATIE)	Volker Schlöndorff
2012	THE TASTE OF APPLE SEEDS (DER GESCHMACK VON APFELKERNEN)	Vivian Naefe
2011	LUDWIG II	Peter Sehr, Marie Noëlle
2009	THE POLL DIARIES (POLL)	Chris Kraus

NOMINATIONS AND AWARDS

- 2016 WON: Marcello Mastroianni Award for Best Young Actress for FRANTZ, Venice Film Festival
- 2015 NOMINATED: Best Actress for THE DARK VALLEY (DAS FINSTERE TAL), Austrian Movie Awards
- 2014 WON: German Film Award ("Lola") for THE DARK VALLEY (DAS FINSTERE TAL) – Best Picture
- 2011 WON: Bavarian Film Prize as Best Young Actress for THE POLL DIARIES (POLL)

Q & A WITH PAULA BEER

When did you begin acting and what attracted you to the entertainment industry?

My first time on stage was for a dance piece in the theatre at eight years old. It was part of a theatre festival we attended with our theatre group, which was a lot of fun. At twelve, I joined the youth ensemble at the Friedrichstadtpalast in Berlin which led, by chance, to my auditions for THE POLL DIARIES (POLL). After school, there was no question about whether I would continue. Since then, my interest in psychological work and the development of the roles I take has become stronger. I love to tell stories, to find answers to questions the stories ask and the truth within them, and working with new people. There is so much I like about this incredible work. It is still as much fun as it was when I was eight.

What project do you consider to be your 'big break' and why?

It depends how you look at it. The early days at the Friedrichstadtpalast were important, because I knew that I would go on to learn more. THE POLL DIARIES (POLL) brought me into the film world, and I learnt a lot from Chris Kraus which still affects how I work today. THE DARK VALLEY (DAS FINSTERE TAL) was my first project after school, and for the first time I could concentrate completely on the shoot without having to think about my homework. This is when the work changed, intensified. With FRANTZ I had the opportunity to bring together everything I had learnt so far. As a director, François Ozon gave me a lot of freedom, particularly in a role that was a huge change and also in French.

What's your biggest achievement to date and why?

The reaction from the French, following my French scenes in the film (FRANTZ). That was my biggest concern, because I have found before that shooting in French was hard for me. Now that I've managed to do it and get positive feedback, I'm very proud of myself.

Who are your German and international influences (filmmakers and/or films) and why?

ONLY LOVERS LEFT ALIVE, LEON: THE PROFESSIONAL, JULES ET JIM are some of my favourite movies. Tilda Swinton, Mads Mikkelsen, August Diehl and Emma Stone are examples of great actors, because of the truth in these films and how affected I am by their performances. Being true to a role is the most important thing when acting. Many say that actors are professional liars, but for me that isn't true. There is a great saying that highlights this, which is 'Acting is living truthfully under given circumstances'.

How would you describe German cinema today and why do you think international audiences and festivals are currently embracing German films?

Compared to American or English films, I find German films very condensed. Calm and focussed on the central character or the theme of the film. This profound and sometimes heavy explanation of feelings is typically German, in my opinion. I think this makes it interesting to other countries, because we do it so well. I know that scripts are constantly changing, and with these new stories comes more daring narrative.

Which filmmakers in Germany (directors/producers/writers/actors, etc.) do you consider as most influential, currently? Who should we be watching out for?

I don't really have one in mind, but there are so many low budget films in the cinema, which are there for a few weeks at a time, which have wonderful stories. I hope that these types of films are developed further and bring new audiences to the movies.

What upcoming German projects are you working on?

I've just wrapped on WERK OHNE AUTOR with Florian Henckel von Donnersmarck. In October, I started a mini-series called CREDO with Christian Schochow.

Which role would you most like to play on screen and why?

Something wild, perhaps à la BONNIE AND CLYDE or LEON: THE PROFESSIONAL. I feel that people rather connect me with historical material, but I love crooks and mafia movies.

LIV LISA FRIES

Born in Berlin in 1990, Liv Lisa Fries has been acting since 2005. Her first starring role was in 2006, in Torsten C. Fischer's SCHIMANSKI: DEATH IN THE SETTLEMENT (SCHIMANSKI: TOD IN DER SIEDLUNG) for television, alongside Götz George.

Since then, she has received much acclaim for her varied acting roles, most notably in the film SHE DESERVED IT (SIE HAT ES VERDIENT) by Thomas Stiller for German public broadcaster ARD, in which she played the aggressive Linda, who ultimately bullies her classmate to death. For her gritty role she received the German Günter Strack Television Prize in 2011 and was awarded the Golden Camera Award in 2012.

Her first major role on the big screen was in the 2010 award-winning youth drama STRONGER THAN BLOOD (BIS AUFS BLUT) by director Oliver Kienle. Next, she played Sophie Scholl in Christian Twente's ZDF/ARTE series WOMEN WHO MADE HISTORY (FRAUEN, DIE GESCHICHTE MACHTEN), before taking on the title role in TATORT: ZIRKUSKIND – Germany's hugely successful weekly police drama series, and the young rape survivor Laura in the movie THE DAM (STAUDAMM), directed by Thomas Sieben.

For her portrayal of a young patient suffering from cystic fibrosis in ZURICH (UND MORGEN MITTAG BIN ICH TOT), she was awarded the Bavarian Film Prize 2013, the Max Ophüls Prize (one of the most important awards for young German-language cinema) and the German Director's Prize.

Most recently she was seen as Charlotte Ahler in an episode of the ARD TV feature film trilogy about the NSU murders NSU: GERMAN HISTORY X (MITTEN IN DEUTSCHLAND: NSU), directed by Florian Cossen. This award-winning series has been sold all over the world, and premiered on Netflix throughout North America, UK, Ireland, Australia and New Zealand in July 2016. Fries has also appeared in feature films including Dietrich Brüggemann's HEIL (in competition at Karlovy Vary in 2015), Özgür Yildirim's BOY 7, and in Cordula Kablitz-Post's IN LOVE WITH LOU (LOU ANDREAS-SALOMÉ) which screened at the Shanghai International Film Festival 2016.

Fries has recently been listed in [Variety's 10 Europeans to Watch](#) and this year she can be seen in BABYLON BERLIN, the TV series adaptation of Volker Kutscher's novels. Directed by Tom Tykwer, Achim von Borries and Hendrik Handloegten, Fries stars as the female lead, Charlotte Ritter.

SELECT FILM CREDITS

YEAR	TITLE	DIRECTOR
2015	RAKETE PERELMAN	Alexander Alaluukas
2015	IN LOVE WITH LOU (LOU ANDREAS-SALOMÉ)	Cordula Kablitz- Post
2014	HEIL	Dietrich Brüggemann
2014	BOY 7	Özgür Yildirim
2013	ZURICH (UND MORGEN MITTAG BIN ICH TOT)	Frederik Steiner
2011	THE DAM (STAUDAMM)	Thomas Sieben
2010	ROMEOS	Sabine Bernardi
2007	THE WAVE (DIE WELLE)	Dennis Gansel
2005	ELEMENTARY PARTICLES (ELEMENTARTEILCHEN)	Oskar Roehler

SELECT TELEVISION CREDITS

YEAR	TITLE	DIRECTOR
2016/17	BABYLON BERLIN	Tom Tykwer, Hendrik Handloegten, Achim von Borries
2016	NSU: GERMAN HISTORY X (MITTEN IN DEUTSCHLAND: NSU)	Florian Cossen
2014	TATORT: ZIRKUSKIND	Till Endemann
2013	WOMEN WHO MADE HISTORY (FRAUEN, DIE GESCHICHTE MACHTEN)	Christian Twente
2013	ADD A FRIEND	Ulli Baumann
2012	POLIZEIRUF 110	Hendrik Handloegten
2012	SCHNEEWEISSCHEN UND ROSENROT	Sebastian Grobler
2011	VATER MUTTER MÖRDER	Niki Stein
2009	SIE HAT ES VERDIENT	Thomas Stiller
2009	STRONGER THAN BLOOD (BIS AUFS BLUT)	Oliver Kienle
2007	A GOOD BOY (GUTER JUNGE)	Torsten C. Fischer
2006	TATORT: SCHIMANSKI	Torsten C. Fischer

NOMINATIONS AND AWARDS

2017	One of Variety's Ten Europeans to Watch honoured at Berlinale
2015	WON: Best Actress for THE DAM (STAUDAMM) and ZURICH (UND MORGEN MITTAG BIN ICH TOT), German Film Critics Association Awards
2014	WON: Best Actress for ZURICH (UND MORGEN MITTAG BIN ICH TOT), German Director's Award "Metropolis"
2013	WON: Best Young Actress for ZURICH (UND MORGEN MITTAG BIN ICH TOT), Bavarian Film Prize
2013	WON: Best Young Actress for ZURICH (UND MORGEN MITTAG BIN ICH TOT), Max Ophüls Award
2013	NOMINATED: Best Actress for THE DAM (STAUDAMM), Festival Max Ophuls Prize
2012	NOMINATED: Best Actress for SHE DESERVED IT (SIE HAT ES VERDIENT), New Faces Awards
2012	WON: Lilli Palmer & Curd Jürgens Memorial Camera Award for SHE DESERVED IT (SIE HAT ES VERDIENT), Golden Camera Awards, Germany
2011	WON: Audi Generation Award
2011	WON: Best Young Actress for SHE DESERVED IT (SIE HAT ES VERDIENT), Günter Strack TV Award

Q & A WITH LIV LISA FRIES

When did you begin acting and what attracted you to the entertainment industry?

I had been thinking about taking up acting for quite a while, before I joined an acting school at the age of 13, where I took lessons with a variety of actors who all approached their work completely differently. This is something that stayed with me and to this day I don't have just one method for acting, but believe in adjusting my way of acting depending on the role. When I was 14 I had my first job in a film by Oskar Roehler and felt the power of the of the film world. Acting completely fulfils me physically and mentally, I felt like that from the first minute

and still have this excitement in me when I work. I love that I can tell a fictional story like it could be a real story and thereby seek the truth.

What project do you consider to be your 'big break' and why?

SIE HAT ES VERDIENT by Thomas Stiller. For various reasons this film was my personal breakthrough. He was the first director who trusted me with a leading role, a character that was a completely different person to the real me. For this role I received many wonderful awards such as the Golden Camera and the Günter Strack TV Award.

What's your biggest achievement to date and why?

ZURICH (UND MORGEN MITTAG BIN ICH TOT), by Frederik Steiner was incredibly moving and formative for me during the long pre-production period, the film, and also when seeing the reaction from the audience, the reviews and awards (*Bavarian Film Prize, Max Ophüls Award, German Director's Award "Metropolis", German Film Critics Award*)

Who are your German and international influences (filmmakers and/or films) and why?

HEAD-ON (GEGEN DIE WAND) by Fatih Akin, WINTER JOURNEY (WINTERREISE) by Hans Steinbichler, BLUE VALENTINE by Derek Cianfrance, LEON: THE PROFESSIONAL by Luc Besson, THAT MOST IMPORTANT THING: LOVE by Andrzej Żuławski and PAPER MOON by Peter Bogdanovich. In all these films we can see radical and existential performances by Birol Ünel, Sibel Kekilli, Josef Bierbichler, Hanna Schygulla, Michelle Williams, Ryan Gosling, Natalie Portman, Jean Reno, Gary Oldman, Romy Schneider, Klaus Kinski and Ryan and Tatum O'Neal, which I find very inspiring.

Wong Kar-Wai's films fascinate me visually and with their music.

Last but not least, American independent films by directors such as Paul Thomas Anderson, Quentin Tarantino or Jim Jarmusch are excellent.

Which filmmakers in Germany (directors/producers/writers/actors, etc.) do you consider as most influential, currently? Who should we be watching out for?

Maren Ade and Oliver Kienle, because their films have a deepness, but are also light, funny and entertaining without ever losing substance.

What upcoming German projects are you working on?

BABYLON BERLIN by Tom Tykwer, Hendrik Handloegten and Achim von Borries. It's a TV series set in the 1920's, Volker Bruch and myself are in the leading roles.

This year, RAKETE PERELMAN by Alexander Alaluukas will be released. It's the story of a fashion designer who decides to leave her stressful industry in order to live in a commune in Brandenburg to find the meaning of life.

Which role would you most like to play on screen and why?

I have been very lucky so far in that I have been able to play roles that I never dreamt of. Over the last eleven years I have played a variety of very interesting and challenging roles for which I'm grateful. With that experience, I'm happy to just take everything as it comes. Not knowing what will happen next is part of the process and something I appreciate and that makes me grow.

SANDRA HÜLLER

Born in 1978 in Suhl, Sandra studied acting at the Academy of Dramatic Arts, "Ernst Busch", in Berlin from 1996-2000. She appeared from 1998-2001 at the Jena Theatre, Thuringia, following a year at the Schauspiel Leipzig. It was Oliver Held who recommended her to the Theater Basel in Switzerland, where she appeared until 2006.

Her first lead role in Hans-Christian Schmid's feature film REQUIEM brought her much critical acclaim, and for this role she won the 2006 Silver Bear for Best Actress at the Berlinale as well as the German Film Award and Bavarian Film Prize.

2010 and 2013, Sandra was awarded the 'Theatre Actress of the Year', by the important theatre magazine Theater Heute.

Sandra's recent performance in Maren Ade's critically acclaimed film, TONI ERDMANN, has been highly praised by both audiences and critics alike. At the world premiere during the Cannes Film Festival in 2016, the film received a standing ovation. TONI ERDMANN has also been nominated for and won a number of awards, including five top prizes at last year's European Film Awards, including Best Film, Best Direction & Best Screenplay (Maren Ade), Best Actor (Peter Simonischek) and Best Actress (Sandra Hüller). The film has also been selected as Germany's official entry into the Oscar® 2017 race. Additional awards for TONI ERDMANN include:

- 2017 NOMINATED: Best Foreign Language Film, Academy Awards®
- 2017 NOMINATED: Best Foreign Language Film, César
- 2017 WON: Best Foreign Language Film, London Film Critics' Circle
- 2017 WON: FIPRESCI Prize for Best Foreign Language Film of the Year, Palm Springs International Film Festival
- 2017 NOMINATED: Film not in the English Language, BAFTAs
- 2017 NOMINATED: Best Motion Picture – Foreign Language, Golden Globes®
- 2016 WON: Best Foreign Language Film, New York Film Critics' Circle
- 2016 WON: Best Foreign Language Film, National Society of Film Critics (USA)
- 2016 WON: Best Film, European Film Awards
- 2016 WON: Lux Prize for Best Film of the Year, European Parliament
- 2016 WON: Best Film national, Gilde Film Award
- 2016 WON: Best Film of the Year, FIPRESCI Grand Prix
- 2016 WON: Golden Iris Award, Brussels Film Festival
- 2016 WON: International Critics Prize, FIPRESCI Awards
- 2016 WON: Foreign Language Film, National Society of Film Critics (USA)
- 2016 WON: Best Foreign Language Film, New York Film Critics' Circle
- 2016 NOMINATED: Best International Independent Film, BIFAs

At the end of 2016, [TONI ERDMANN](#) headed up the Top 10 lists for Best Film of 2016 in many leading international film industry magazines, including [The Hollywood Reporter](#), [Screen International](#), [Cahiers du Cinéma](#) and [Sight & Sound](#). The film was also listed as one of the Best Films of 2016 in [The New York Times](#).

SANDRA HÜLLER, SELECT FILM AND TELEVISION CREDITS

YEAR	TITLE	DIRECTOR
2016	TONI ERDMANN	Maren Ade
2013	AMOUR FOU	Jessica Hausner
2013	POLIZEIRUF 110 – MORGENGRAUEN	Alexander Adolph

	(TV)	
2013	PINOCCHIO (TV)	Anna Justice
2012	FINSTERWORLD	Frauke Finsterwalder
2012	LOSE MYSELF (VERGISS MEIN ICH)	Jan Schomburg
2011	DER KRIMINALIST - SUCHT (TV)	Filipos Tsitos
2010	ABOVE US ONLY SKY (ÜBER UNS DAS ALL)	Jan Schomburg
2009	BROWNIAN MOVEMENT	Nanouk Leopold
2009	DEUTSCHLAND 09 - DIE UNVOLLLENDETE	Nicolette Krebitz
2009	AGHET - EIN VÖLKERMORD (TV)	Erich Friedler
2009	RAPUNZEL (TV)	Bodo Fürneisen
2008	HENRI 4 (HENRY IV)	Jo Baier
2008	THE ARCHITECT (DER ARCHITEKT)	Ina Weisse
2007	FRAULEIN STINNES TRAVELS THE WORLD (FRÄULEIN STINNES FÄHRT UM DIE WELT)	Erica von Möller
2007	MADONNEN	Maria Speth
2006	A WOMAN IN BERLIN: ANONYMA (ANONYMA: EINE FRAU IN BERLIN)	Max Färberböck
2006	REQUIEM	Hans-Christian Schmid

SANDRA HÜLLER, NOMINATIONS AND AWARDS

2017	WON: Best Actress, Bavarian Film Awards
2016	WON: Best Actress for TONI ERDMANN, European Film Awards
2015	WON: 3sat Award for Best Performance for DIE STRASSE. DIE STADT. DER ÜBERFALL – Theatre Award
2014	NOMINATED: Best Actress for POLIZEIRUF 110, German Television Awards
2014	WON: Best Performance by an Actress in a Supporting Role for FINSTERWORLD, German Film Awards
2013	WON: Theatre Actress of the Year, Theater Heute
2013	NOMINATED: Best Fiction Award for ÜBER UNS DAS ALL, Adolf Grimme Awards
2012	WON: Best Actress for ÜBER UNS DAS ALL, German Film Critics Association Awards
2012	NOMINATED: Best Performance by an Actress in a Leading Role for ÜBER UNS DAS ALL, German Film Awards
2011	Ludwigshafen Special Award for ÜBER UNS DAS ALL and BROWNIAN MOVEMENT, Festival of German Films
2010	WON: Actress of the Year, Theatre Heute
2010	WON: Stand Out Actress for FLIEGEN, Stepping Stone Film Festival, India
2009	WON: Ulrich-Wildgruber Award for Best Supporting Actress for THE ARCHITECT (DER ARCHITEKT), German Film Awards
2009	NOMINATED: Best Performance for RAPUNZEL, German Film Awards
2007	NOMINATED: Best Actress for REQUIEM, Chlotrudis Awards
2007	WON: Best Actress for MADONNEN, Mar del Plata Film Festival
2007	WON: Best Actress for REQUIEM, German Film Critics Association Awards
2006	NOMINATED: Best Young Actress for REQUIEM, Undine Awards, Austria
2006	WON: Best Actress for REQUIEM, Tallinn Black Nights Film Festival
2006	WON: Best Actress for REQUIEM, Sitges – Catalanian International Film Festival
2006	NOMINATED: Best Lead Performance for REQUIEM, Indiewire Critics Poll
2006	NOMINATED: Best European Actress for REQUIEM, European Film Awards
2006	NOMINATED: Best Actress for REQUIEM, Dublin Film Critics Circle Awards
2006	WON: Best Performance by an Actress in a Leading Role for REQUIEM, German Film Awards

- 2006 WON: Best Actress / Silver Bear for REQUIEM, Berlin International Film Festival
 2006 WON: Best Young Actress for REQUIEM, Bavarian Film Prize
 2003 WON: Talent Young Actress of the Year, Theatre Heute

Q & A WITH SANDRA HÜLLER

When did you begin acting and what attracted you to the entertainment industry?

Luckily my German and English teacher at my school founded a theatre group, which I joined. I've always been interested in languages, psychology and in people's secrets and what drives them. Thanks to the theatre group I was able to engage and learn more about these areas. That gave me energy and self-confidence.

What project do you consider to be your 'big break' and why?

I wouldn't use the word break, as I didn't knock anything down (laughs), but my first feature film, REQUIEM by Hans-Christian Schmid, was very well received.

What's your biggest achievement to date and why?

Recently I organised a sleep over party for my daughter and her friend which was very well received.

Who are your German and international influences (filmmakers and/or films) and why?

I learn from everyone I work with.

How would you describe German cinema today and why do you think international audiences and festivals are currently embracing German films?

I don't know today's German films well enough to have an expert opinion, however I think there is international interest because we produce quality films. The German film industry doesn't try to copy international films, but instead has its own way of storytelling.

What upcoming German projects are you working on?

I'm going to work with Walter Adler on Lothar Trolle's version of JONA by Inge Müller. I'm also shooting the TV film TATORTREINIGER with Bjarne Mädel and Arne Feldhusen. In December 2016, I returned to the Neumarkt in Zürich with the play BILDER DEINER GROSSEN LIEBE by Wolfgang Herrndorf, and this year I'm planning to do a feature film with Thomas Stuber called IN DEN GÄNGEN by Clemens Meyer.

Which role would you most like to play on screen?

Ingeborg Bachmann.

JULIA JENTSCH

Julia Jentsch was born in Berlin in 1978, and after high school she attended the prestigious drama school Ernst Busch. Her theatre career started at the Kammerspiele in Munich, where from 2001 - 2006 she was a permanent member. Her breakthrough as a film actress was in Hans Weingartner's film THE EDUKATORS (DIE FETTEN JAHRE SIND VORBEI) which played in Competition at the Festival de Cannes 2014. In 2005, she took the lead role in Marc Rothemund's SOPHIE SCHOLL – THE FINAL DAYS (SOPHIE SCHOLL – DIE LETZTEN TAGE). For this role, she was awarded the Silver Bear at the Berlinale, the German Film Award and was named Best European Actress at the European Film Awards.

In addition, SOPHIE SCHOLL – THE FINAL DAYS (SOPHIE SCHOLL – DIE LETZTEN TAGE) was nominated for the Best Foreign Film at the Academy Awards (Oscars®) in 2006. Since then, Julia is not only in demand nationally, but internationally. In recent years, she has worked with Hermine Huntgeburth (EFFI BRIEST), Margarethe von Trotta (HANNAH ARENDT) and Antonin Svoboda (THE STRANGE CASE OF WILHELM REICH).

She has amassed attention with her latest movie roles, such as the Anne Zohra Berrached's 24 WEEKS (24 WOCHEN), which was well received at the Berlinale 2016, as well as Asli Özge's ALL OF A SUDDEN (AUF EINMAL) and Florian Hoffmeister's THE HAVE-NOTS (DIE HABENICHTSE).

In addition to film, she has also played roles in television movies and series such as THE CHOSEN ONES (DIE AUSERWÄHLTEN), MONSOON BABY and the ARD crime series MARTHALER. She is currently shooting the series DAS VERSCHWINDEN by Hans-Christian Schmid in the leading role for German public TV station ARD.

Julia Jentsch is a member of the International Jury at the 2017 Berlinale.

SELECT FILM CREDITS

YEAR	TITLE	DIRECTOR
2017	I'M	Anna Riitta Ciccone
2016	THE HAVE-NOTS (DIE HABENICHTSE)	Florian Hoffmeister
2016	24 WEEKS (24 WOCHEN)	Anne Zohra Berrached
2016	ALL OF A SUDDEN (AUF EINMAL)	Asli Özge
2015	DA MUSS MANN DURCH	Marc Rothemund
2013	SOVSEM NE PROSTAYA ISTORIYA	Fyodor Popov
2013	KOKOWÄÄH 2	Till Schweiger
2012	THE STRANGE CASE OF WILHELM REICH (DER FALL WILHELM REICH)	Antonin Svoboda
2012	HANNAH ARENDT	Margarethe von Trotta
2011	HUT IN THE WOODS (DIE SUMME MEINER EINZELNEN TEILE)	Hans Weingartner
2010	HIER KOMMT: LOLA	Franziska Buch
2009	THE MURDER FARM (TANNÖD)	Bettina Oberli
2009	EFFI BRIEST	Hermine Huntgeburth
2008	33 SCENES FROM LIFE (33 SCENY Z ZYCIA)	Malgosia Szumowska
2006	I SERVED THE KING OF ENGLAND (OBSLUHOVAL JSEM ANGLICKÉHO KRÁLE)	Jiri Menzel
2005	SOPHIE SCHOLL - THE FINAL DAYS (SOPHIE SCHOLL – DIE LETZTEN TAGE)	Marc Rothemund

2005	SNOWLAND (SCHNEELAND)	Hans W. Geissendörfer
2004	DOWNFALL (DER UNTERGANG)	Oliver Hirschbiegel
2004	THE EDUKATORS (DIE FETTEN JAHRE SIND VORBEI)	Hans Weingartner
2001	MY BROTHER THE VAMPIRE (MEIN BRUDER, DER VAMPIR)	Sven Taddicken
2001	JULIETTA	Christoph Stark
2000	ZORNIGE KÜSSE	Judith Kennel

SELECT TELEVISION CREDITS

YEAR	TITLE	DIRECTOR
2017	DAS VERSCHWINDEN	Hans-Christian Schmid
2015	KOMMISSAR MARTHALER – ENGEL DES TODES	Lancelot von Naso
2015	KOMMISSAR MARTHALER – EIN ALLZU SCHÖNES MÄDCHEN	Lancelot von Naso
2014	THE CHOSEN ONES (DIE AUSERWÄHLTEN)	Christoph Röhl
2014	MONSOON BABY	Andreas Kleinart
2014	MARTHALER – PARTITUR DES TODES	Lancelot von Naso
2007	SUDDENLY GINA (FRÜHSTÜCK MIT EINER UNBEKANNTEN)	Maria von Heland
2006	THE CROWN PRINCE (KRONPRINZ RUDOLFS LETZTE LIEBE)	Robert Dornhelm
2002	UND DIE BRAUT WUSSTE VON NICHTS	Rainer Kaufmann
2001	DIE ERPRESSUNG – EIN TEUFLISCHER PAKT	Stefan Krohmer

NOMINATIONS AND AWARDS

2015	NOMINATED: Best German TV Actress for THE CHOSEN ONES (DIE AUSERWÄHLTEN), Jupiter Awards
2007	NOMINATED: Best Actress for I SERVED THE KING OF ENGLAND (OBSLUHOVAL JSEM ANGLICKÉHO KRÁLE), Czech Lions
2006	WON: Best Actress for SOPHIE SCHOLL - THE FINAL DAYS, Sannio Film Festival
2006	WON: Best German Actress for SOPHIE SCHOLL - THE FINAL DAYS (SOPHIE SCHOLL – DIE LETZTEN TAGE), Jupiter Awards
2006	WON: Best Actress for SOPHIE SCHOLL - THE FINAL DAYS (SOPHIE SCHOLL – DIE LETZTEN TAGE), German Film Critics' Awards
2005	NOMINATED: Best Actress for SOPHIE SCHOLL - THE FINAL DAYS (SOPHIE SCHOLL – DIE LETZTEN TAGE), New Faces Awards, Germany
2005	NOMINATED: Best Young Character Actor for SOPHIE SCHOLL - THE FINAL DAYS (SOPHIE SCHOLL – DIE LETZTEN TAGE), Undine Awards, Austria
2005	WON: Best Actress for THE EDUKATORS (DIE FETTEN JAHRE SIND VORBEI), German Film Critics' Awards
2005	WON: Best European Actress for SOPHIE SCHOLL - THE FINAL DAYS (SOPHIE SCHOLL – DIE LETZTEN TAGE), European Film Awards
2005	WON: Audience Award for Best European Actress for SOPHIE SCHOLL - THE FINAL DAYS (SOPHIE SCHOLL – DIE LETZTEN TAGE), European Film Awards

- 2005 WON: Silver Bear for Best Actress for SOPHIE SCHOLL - THE FINAL DAYS (SOPHIE SCHOLL – DIE LETZTEN TAGE), Berlin International Film Festival
- 2005 WON: Best Performance by an Actress in a Leading Role for SOPHIE SCHOLL - THE FINAL DAYS (SOPHIE SCHOLL – DIE LETZTEN TAGE), German Film Awards
- 2004 WON: Best Young Actress for THE EDUKATORS (DIE FETTEN JAHRE SIND VORBEI), Bavarian Film Prize
- 2002 WON: Best Young Actress, Theater Heute

NOTE: SOPHIE SCHOLL - THE FINAL DAYS (SOPHIE SCHOLL – DIE LETZTEN TAGE) was also nominated for several awards, including Best Foreign Language Film at the Oscars®

Q & A WITH JULIA JENTSCH

When did you begin acting and what attracted you to the entertainment industry?

Ever since my childhood, I have always enjoyed playing dress up and performing. During high-school I had the opportunity to perform in the school theater group and in an independent theater group. That was my first “real experience”. Telling stories and taking on the perspective of the life of another person has always fascinated me.

What project do you consider to be your 'big break' and why?

THE EDUKATORS. It was the first film to attract international attention and had its premiere at one of the most renowned film festivals (Cannes). When it was released in cinemas, it coincided with a general attitude toward life that was also relevant in the film. It came out at the right time. And: SOPHIE SCHOLL – THE FINAL DAYS.

What's your biggest achievement to date and why?

The greatest success in terms of recognition and awards was surely SOPHIE SCHOLL – THE FINAL DAYS. The film premiered at the Berlinale and travelled around the world. And I got to travel with it. It was quite an intensive, special task.

Who are your German and international influences (filmmakers and/or films) and why?

I love Fassbinder's films from early on and, of the director's from my youth, I particularly liked Hans-Christian Schmid and later Hans Weingartner and his film THE WHITE SOUND. That was the kind of work I wanted to do. Internationally I was interested in Stanley Kubrick, David Lynch, Stephen Frears, Peter Weir, Ken Loach and, later, films by Lars von Trier, the Dardennes brothers, Jacques Audiard. I like films with a strong atmosphere and where the acting together puts the relationships in the foreground.

How would you describe German cinema today and why do you think international audiences and festivals are currently embracing German films?

Right now, German cinema is extremely diverse and I think it has also become bolder. A lot more is being tried out and dared and I think that is being noticed. The stories are special, unusual and extreme.

Which filmmakers in Germany (directors/producers/writers/actors, etc.) do you consider as most influential, currently? Who should we be watching out for?

I am looking forward to the upcoming films from Fatih Akin, Andreas Dresen, Marc Rothemund, Hans Weingartner and Volker Schlöndorff. And I'm keeping my eye on Paula Beck, Lola Randl, Florian Hoffmeister and of course all the female filmmakers who are now travelling the world with their films, like Anna Zohra Berrached and Maren Ade.

What upcoming German projects are you working on?

I am working on a mini-series for television, DAS VERSCHWINDEN, under the director of Hans-Christian Schmid. I am playing a mother who is looking for her grown daughter. Recently, three of the films I am in had their premieres: 24 WEEKS, ALL OF A SUDDEN and THE HAVE-NOTS.

Which role would you most like to play on screen and why?

I'd love to play a musketeer in a film. I've always really liked these kinds of films and the adventure and rebellion they allow. Playing an opera singer or a dancer would also be a dream role!

SASKIA ROSENDAHL

Saskia Rosendahl is best known for her role in the film LORE (2012), for which she was awarded the Best Young Actor Award by the Australian Academy of Cinema and Television Arts.

Saskia Rosendahl was born in 1993 in Halle (Saale). She began studying ballet at the age of four, with the Halle Opera House in the children's company, where she eventually took up acting and improvisation. In 2010 she made her film debut with a minor role in FÜR ELISE by Wolfgang Dinslage. By 2011, she successfully auditioned for the lead role in the film LORE by Cate Shortland, starring as the titular character which became her breakout role. Her performance was well received by critics and earned her the Shooting Stars Award at the Berlin Film Festival and Best Actress Award at the 23rd Stockholm International Film Festival, in addition to her AACTA Award.

She is currently shooting TV-series DAS VERSCHWINDEN by Hans-Christian Schmid together with Julia Jentsch and is part of the cast of WERK OHNE AUTHOR by Oscar® winner Florian Henckel von Donnersmarck.

SELECT FILM CREDITS

YEAR	TITLE	DIRECTOR
2016	WERK OHNE AUTOR	Florian Henckel von Donnersmarck
2015	NIRGENDWO	Matthias Starte
2014	WILD	Nicolette Krebitz
2013	WE ARE YOUNG. WE ARE STRONG (WIR SIND JUNG. WIR SIND STARK)	Burhan Qurbani
2012	ZUM GEBURTSTAG	Denis Dercourt
2012	THE TASTE OF APPLE SEEDS (DER GESCHMACK VON APFELKERNEN)	Vivian Naefe
2011	LORE	Cate Shortland
2010	FÜR ELISE	Wolfgang Dinslage

SELECT TELEVISION CREDITS

YEAR	TITLE	DIRECTOR
2017	DAS VERSCHWINDEN	Hans-Christian Schmid
2015	DEPARTURE (AUFBRUCH)	Hermine Huntgeburth
2015	KÄSTNER UND DER KLEINE DIENSTAG	Wolfgang Murnberger
2014	WEISSENSEE – SERIES 3	Friedemann Fromm
2013	THE MISSIONARY	Baltasar Kormákur

NOMINATIONS AND AWARDS

2016	NOMINATED: Best Young Actress for ZORN – VOM LIEBEN UND STERBEN, Günter Strack TV Awards
2013	WON: Shooting Star Germany, Berlin International Film Festival
2013	WON: Best Actress for LORE, Australian Film Critics Association Awards

2013	WON: Best Young Actor for LORE, AACTA Awards
2013	WON: Best Performance by a Young Actor for LORE, Film Critics Circle of Australia Awards
2013	NOMINATED: Best Actress for LORE, New Faces Awards, Germany
2012	WON: Best Actress for LORE, Stockholm Film Festival

Q & A WITH SASKIA ROSENDAHL

When did you begin acting and what attracted you to the entertainment industry?

I danced for many years in the children's ballet at the Opera Halle, where we made productions by children for children. It involved a lot of dancing, but also stage acting. For me, the best moment was stepping out from behind the curtain and telling a story in the most moving way. My former ballet teacher's daughter is an actress, so I was fascinated by film and television. More stories, more challenges. She gave me a list of agencies, I applied and got accepted. I was lucky with my agency and lucky with my first big role.

What project do you consider to be your 'big break' and why?

For me, it all began with LORE and the experience that gave me my 'breakthrough'. It will always stay with me. LORE has made great waves across the world, not only in Germany, and I am so grateful for them for giving me this entry into film. It couldn't have been more sheltered, path breaking or challenging.

What's your biggest achievement to date and why?

LORE has been my biggest success, especially as this film had such international acclaim. But for me personally it was an experience unlike any other.

How would you describe German cinema today?

I have the impression that the German cinema is becoming more courageous. This motivates me to go to the cinema and particularly to be part of this storytelling and the stories that are told.

What upcoming German projects are you working on?

Last year I was involved in some really interesting projects. One in particular was WERK OHNE AUTOR, in which Florian Henckel von Donnersmarck entrusted me with an important role. I am currently shooting the TV mini-series DAS VERSCHWINDEN with Hans-Christian Schmid.

Which role would you most like to play on screen and why?

This is a difficult one to answer, as there are so many possibilities and roles I'd love to do. A big desire is to take a role for which I can also dance.

LILITH STANGENBERG

Lilith Stangenberg, one of the outstanding theatre actresses of our time, continues to make a name for herself both in Germany and internationally. Lilith's roles have earned her the title of 'master of metamorphosis' and she has won numerous awards within the theatre and film.

Born in 1988 in Berlin, Stangenberg was discovered by the Berliner Volksbühne youth theatre and by the age of sixteen had already landed several lead roles. From 2009 to 2012 she was part of the new ensemble at the Schauspielhaus Zurich, where she played among others in Frank Castorf's staging of STEWARD by Jakob Michael Reinhold Lenz. In 2010 she was awarded Best Young Actress by German theatre magazine Theater Heute. Since 2012 she has been part of the Berliner Volksbühne ensemble. Starting in March 2017 she can be seen in Frank Castorf's staging of FAUST at the Volksbühne.

Aside from theatre, Lilith has spent several years within film and television roles. Her feature film debut was in DIAZ – DON'T CLEAN UP THIS BLOOD. She has also been seen in other films including Christoph Hochhäusler's THE LIES OF THE VICTORS (DIE LÜGEN DER SIEGER), Vanessa Jopp's LÜGEN UND ANDERE WAHRHEITEN and Lars Kraume's THE PEOPLE VS. FRITZ BAUER (DER STAAT GEGEN FRITZ BAUER). Most recently, she was praised internationally for her role in the acclaimed WILD, by Nicolette Krebitz. Furthermore, she is playing one of the leads in Michael Klier's IDIOTEN DER FAMILIE which will be released in cinemas in 2017.

SELECT FILM AND TELEVISION CREDITS

YEAR	TITLE	DIRECTOR
2016	IDIOTEN DER FAMILIE	Michael Klier
2016	GRIESSNOCKERLAFFÄRE	Ed Herzog
2015	WILD	Nicolette Krebitz
2015	THE PEOPLE VS. FRITZ BAUER (DER STAAT GEGEN FRITZ BAUER)	Lars Kraume
2014	THE LIES OF THE VICTORS (DIE LÜGEN DER SIEGER)	Christoph Hochhäusler
2014	LÜGEN UND ANDERE WAHRHEITEN	Vanessa Jopp
2011	DIAZ - DON'T CLEAN UP THIS BLOOD	Daniele Vicari
2011	POLIZEIRUF 110 – STILLSCHWEIGEN	Eoin Moore
2010	DAS BLAUE LICHT (TV)	Carsten Fiebeler
2008	LENNY	Cyril Amon Schäublin
2007	ROSA ROTH (TV)	Carlo Rola

NOMINATIONS AND AWARDS

2017	NOMINATED: Award for Best Actress for WILD, Jupiter Awards
2016	WON: Award for Best Actress Feature Film for WILD, Mallorca International Film Festival
2016	WON: Günter Rohrbach Award for Best Actress for WILD
2016	NOMINATED: Award for Best Actress for WILD, Awards of the German Film Critics
2011	WON: Audience Award, Schauspielhaus Zurich
2010	WON: Critics Award for Best Young Actress, Theater Heute

Q & A WITH LILITH STANGENBERG

When did you begin acting and what attracted you to the entertainment industry?

When I was 16, a friend of mine introduced me to the theatre for young people, which was part of the Berliner Volksbühne. Together we wrote and performed our own plays. I went with my sister to see incredible plays on the main stage by directors like Frank Castorf, Christoph Marthaler, René Pollesch and Christoph Schlingensief. That's how I fell in love with theatre and I knew I wanted to be part of this world. Whenever I had a night off, I would be in the theatre and studying how the actors worked.

What project do you consider to be your 'big break' and why?

On the big screen I think it was WILD by Nicolette Krebitz. That was my first leading role and an unforgettable project for me. I learned how to play with the camera, about intimacy and full dedication. On stage I had my breakthrough much earlier, probably with LULU in Hanover by David Marton or maybe slightly later when I played DAS KÄTHCHEN VON HEILBRONN in Zurich directed by Dušan David Paricek.

What's your biggest achievement to date and why?

Probably WILD by Nicolette Krebitz, for which we received great reviews, first at the Sundance Film Festival and then later in Germany. I think people liked that my acting partner was a wild wolf. This film makes you face a lot of hidden emotions, which most of us suppress.

Who are your German and international influences (filmmakers and/or films) and why?

There was a time when I loved all films by John Cassavetes; the freedom and autonomy he allowed the actors to have and the deepness and surprises in his film really impressed me. Lars van Trier is another hero of mine! His films may be irritating but very touching. His films are like a drug for me. At the moment I'm watching the films by Paul Verhoeven. I'm really impressed by how he portrays the female characters. He manages to combine erotic and lust with intelligence and humour, which is rare and just brilliant.

With regards to German filmmakers, it was Fritz Lang, Joseph von Sternberg, Ernst Lubitsch, Billy Wilder and Werner Herzog who made an impression on me.

How would you describe German cinema today and why do you think international audiences and festivals are currently embracing German films?

I've noticed that there's a desire to produce something that isn't mainstream within German cinema. I also feel that the filmmakers want to tell a non-German story with new faces that don't have the typical German expression and act in a different way.

Which filmmakers in Germany (directors/producers/writers/actors, etc.) do you consider as most influential, currently? Who should we be watching out for?

Nicolette Krebitz.

What upcoming German projects are you working on?

My next feature film is called IDIOTEN DER FAMILIE in which I play a disabled young woman alongside Michael Klier. I was fascinated by her character as she embodies someone that our society doesn't want to see. It was a huge challenge for me.

Which role would you most like to play on screen and why?

I would love to play an aristocrat in a period film; maybe a proud princess in a revenge story or something like that. I love the film SCARLET EMPRESS (DIE SCHARLACHROTE KAISERIN) with Marlene Dietrich by Joseph von Sternberg.

REVIEWS OF SUCCESSFUL GERMAN FILMS IN 2016

Below follow a selection of international reviews for the following German feature film successes:

- WILD
- FUKUSHIMA MON AMOUR
- TONI ERDMANN
- ORIGINAL BLISS
- THE DREAMED PATH
- MARIJA
- STEFAN ZWEIG - FAREWELL TO EUROPE
- PAULA
- THE PEOPLE VS. FRITZ BAUER
- ALL OF A SUDDEN

WILD

SCREEN INTERNATIONAL (International)

"If Wild is a romance then this is love at first sight"

<http://www.screendaily.com/reviews/wild-sundance-review/5099007.article?blocktitle=The-Latest&contentID=598>

THE HOLLYWOOD REPORTER (International)

"A transgressive beauty and the beast for a dark modern age"

<http://www.hollywoodreporter.com/review/wild-sundance-review-858586>

VARIETY (International)

"Galvanized by Lilith Stangenberg's high-risk performance as a young office drone lured inexorably from notional civilization following a chance encounter of the lupine kind, Krebitz's film questions the behavioral standards we take as given with quiet daring and disquieting sangfroid"

<http://variety.com/2016/film/reviews/wild-review-1201703153/>

ROLLING STONE (USA)

"This is the German girl-meets-wolf, girl-resorts-to-feral-state-to-hunt-wolf-and-discovers-the-beast-within movie you've been waiting for"

<http://www.rollingstone.com/movies/lists/25-movies-we-cant-wait-to-see-at-sundance-2016-20160115/wild-20160114>

FUKUSHIMA MON AMOUR

VARIETY (International)

"Doris Doerrie's two-hander offers a refreshingly quirky perspective on a heavy subject"

<http://variety.com/2016/film/asia/fukushima-mon-amour-review-berlin-1201706209/>

TONI ERDMANN**ASSOCIATED PRESS** (International)

"A German comedy is the international sensation of 2016"

<http://www.salon.com/2016/12/27/a-german-comedy-is-the-international-sensation-of-2016/>

L'EXPRESS (France)

'A moving and wonderful film about the parental relationship"

http://www.lexpress.fr/culture/cinema/toni-erdmann-comedie-incisive_1821717.html

LE FIGARO (France)

"Un film applaudi pendant la projection de presse, c'est rare. TONI ERDMANN a déclenché deux fois des applaudissements."

"L'humour allemand existe et il est ravageur."

<http://www.lefigaro.fr/cinema/2016/08/16/03002-20160816ARTFIG00167-maren-ade-du-rire-au-charme.php>

THE GUARDIAN (UK)

"(...) German comedy is slight, biting little miracle"

https://www.theguardian.com/film/2016/may/13/toni-erdmann-review-long-german-comedy-is-slight-biting-little-miracle?CMP=share_btn_tw

THE HOLLYWOOD REPORTER (International)

"Here is the world's first genuinely funny, 162-minute German comedy of embarrassment."

<http://www.hollywoodreporter.com/review/maren-ades-toni-erdmann-cannes-893953>

INDIEWIRE (USA)

"The Year's Boldest and Strangest Oscar Contender"

<http://www.indiewire.com/2016/12/toni-erdmann-maren-ade-foreign-language-oscar-contender-1201763152/>

INDIEWIRE (USA)

"Maren Ade's TONI ERDMANN confirms her talent as a major filmmaker."

<http://www.indiewire.com/2016/05/meet-the-woman-director-whos-taking-cannes-2016-by-the-storm-springboard-288931>

INDIEWIRE (USA)

"TONI ERDMANN Has the Funniest Nude Scene of All Time (...)."

<http://www.indiewire.com/2016/05/cannes-review-toni-erdmann-has-the-funniest-nude-scene-of-all-time-but-its-not-a-comedy-290582/>

LA TIMES (USA)

"Comedy and heartache make perfect bedfellows in the magnificent German comedy 'Toni Erdmann'"

"The final shot is a stunner — a wordless commingling of hope and heartache that, like so much else in "Toni Erdmann," feels utterly sui generis. Here is a movie that walks in no one's shadow."

http://www.latimes.com/entertainment/movies/la-et-mn-toni-erdmann-review-20161216-story.html?utm_source=dlvr.it&utm_medium=twitter

LA TIMES (USA)

"The marvellous new father-daughter reconciliation comedy from German director Maren Ade"

"Simonischek (...) is marvelous — affectionate but never safe. Hüller, who can break your heart with the merest quiver of a brow, has to be considered a front-runner for the jury's actress prize."

<http://www.latimes.com/entertainment/la-et-mn-cannes-film-fest-cannes-the-huggable-giants-of-stein-spielbergs-1463234614-htmlstory.html>

METRONEWS (France)

"The unexpected blow to the chest this Cannes Film Festival 2016"

<http://www.lci.fr/festival-de-cannes/cannes-2016-toni-erdmann-de-maren-ade-un-feel-good-movie-allemand-au-poil-1510617.html>

LE MONDE (France)

"Maren Ade (...) est apparue sur les radars de la cinéphilie mondiale en 2009, avec un film d'une sensibilité infinie, *EVERYONE ELSE* (...). Avec *TONI ERDMANN* (...) présenté dans une salle qu'on a rarement vue aussi hilare et conquise, ces mêmes radars risquent bien de s'affoler."

http://www.lemonde.fr/festival-de-cannes/article/2016/05/14/a-cannes-maren-ade-sabote-la-competition-avec-toni-erdmann_4919701_766360.html

THE NEW YORK TIMES (USA)

"Germany has generally not been known for exporting comedies — and, to outsiders, has a perhaps undeserved reputation for humorlessness — but "Toni Erdmann," which has been sold around the world, upends that."

http://www.nytimes.com/2016/12/28/movies/how-toni-erdmann-became-an-unexpected-comedy.html?smid=fb-share&_r=0

THE NEW YORK TIMES (USA)

"(...) by a wide margin the funniest almost-three-hour German comedy you will ever see (...)."

"*TONI ERDMANN*, written and directed by Maren Ade, is its own kind of rebellion, a thrilling act of defiance against the toxicity of doing what is expected, on film, at work and out in the world."

http://mobile.nytimes.com/2016/12/22/movies/toni-erdmann-review.html?_r=0&referrer=https%3A%2F%2Fwww.google.com%2F

THE NEW YORK TIMES (USA)

"(...) long after this year's juries have disbanded and the world has forgotten who won this year's awards, the 2016 edition will best be remembered as the year Ms. Ade gave us *TONI ERDMANN*, a work of great beauty, great feeling and great cinema."

http://www.nytimes.com/2016/05/23/movies/the-director-of-toni-erdmann-savors-her-moment-at-cannes.html?smid=tw-share&_r=1

ROGEREBERT.COM (USA)

"Over the years I've been coming to Cannes, I've never experienced an audience reaction quite like the one this film elicited. The entire Palais convulsed in laughter over and over, and the surprises just kept coming. I swear, this never, ever happens."

<http://www.rogerebert.com/cannes/cannes-2016-slack-bay-the-student-toni-erdmann>

SCREEN INTERNATIONAL (International)

"Surprising, awkward, refreshing and, at times, downright hilarious, German director Maren Ade's dazzlingly original follow-up to her 2009 Berlinale Silver Bear winner EVERYONE ELSE is that rarest of things: a nearly three-hour-long German-Austrian arthouse comedy-drama that (almost) never drags."

<http://www.screendaily.com/reviews/toni-erdmann-cannes-review/5103888.article>

SIGHT AND SOUND (UK)

"(...) the comic flourishes and outrageous situational wit of Toni Erdmann are little less than magical."

http://www.bfi.org.uk/news-opinion/sight-sound-magazine/reviews-recommendations/first-look-toni-erdmann?utm_content=buffer4b569&utm_medium=social&utm_source=twitterbfi&utm_campaign=buffer

TELEGRAPH (UK)

"Not only does German humour exist, it might just save your life."

"The film's sweetness and bitterness are held so perfectly in balance, and realised with such sinew-stiffening intensity, that watching it feels like a three-hour sports massage for your heart and soul."

"In around 110 years of comedy on film, that makes it more or less unique. If you feel there's no space in your life for a 162-minute German comedy, make room."

<http://www.telegraph.co.uk/films/2016/05/15/toni-erdmann-review---the-most-german-comedy-ever-made/>

TIME (USA)

"To say TONI ERDMANN is funny doesn't even begin to capture the out-there texture of the jokes, and of the actors' timing."

"The radiance of TONI ERDMANN is no joke."

<http://time.com/4337203/cannes-toni-erdmann-paterson/>

VARIETY (International)

"Maren Ade's unique study of an estranged but mutually depressive father and daughter is a humane, hilarious triumph."

<http://variety.com/2016/film/reviews/toni-erdmann-review-1201773917/>

THE WRAP (USA)

"Spectacular Father-Daughter Comedy Knocks the Festival for a Loop"

"The most delightful surprise of the festival so far, German director Ade has made a generous, hysterically funny but deeply touching father-daughter story (...)"

<https://www.thewrap.com/toni-erdmann-cannes-review-spectacular-father-daughter-comedy-knocks-the-festival-for-a-loop/>

ORIGINAL BLISS**VARIETY** (International)

"Martina Gedeck is remarkable as a woman whose spiritual crisis has perverse consequences in Sven Taddicken's fresh, disquieting film"

<http://variety.com/2016/film/reviews/original-bliss-review-1201807977/>

SCREEN INTERNATIONAL (International)

"The film is shot with an elegance which is at odds with the frequent bleakness of the story, yet another device to keep us on our toes in a film that mines a rich vein of strangeness and grown-up romance"

<http://www.screendaily.com/reviews/original-bliss-karlovy-vary-review/5106438.article?blocktitle=Latest-Reviews&contentID=592>

CINEUROPA (International)

"A journey that is portrayed extremely convincingly by German actress Gedeck"

<http://cineuropa.org/nw.aspx?t=newsdetail&l=en&did=312303>

THE DREAMED PATH**FILMMAKER MAGAZINE** (USA)

"The Dreamed Path is a demanding film, even more so than Schanelec's previous work, but the challenge is legitimated by being commensurate with her thematic ambition: to dissect the torturous dialectic between the universal human need for connection and the invisible forces that inhibit its fulfillment"

<http://filmmakermagazine.com/99508-locarno-critics-notebook-2-the-dreamed-path-the-sun-the-sun-blinded-me-and-the-human-surge/>

MARIJA**VARIETY** (International)

"Michael Koch's assured, no-nonsense debut paints a universally relevant portrait of disenfranchised immigrant life"

<http://variety.com/2016/film/reviews/marija-review-1201845399/>

STEFAN ZWEIG - FAREWELL TO EUROPE**THE HOLLYWOOD REPORTER** (International)

"A royal art house treat"

<http://www.hollywoodreporter.com/review/stefan-zweig-farewell-to-europe-vor-der-morgenroete-918624>

PAULA**VARIETY** (International)

"Pioneering female painter Paula Modersohn-Becker is portrayed in loving, colorful strokes in this engaging German biopic"

<http://variety.com/2016/film/reviews/paula-review-1201832190/>

THE PEOPLE VS. FRITZ BAUER**THE NEW YORK TIMES** (USA)

"Burghart Klaussner, playing him [Fritz Bauer] in "The People vs. Fritz Bauer," delivers a masterly performance"

http://www.nytimes.com/2016/08/19/movies/the-people-vs-fritz-bauer-review.html?_r=1

L.A. TIMES (USA)

"Energizing the entire film, in fact powering us past its more conventional aspects, is the compelling performance of veteran German actor Burghart Klaussner, who captures Bauer's firebrand intensity exactly"

<http://www.latimes.com/entertainment/movies/la-et-mn-people-fritz-bauer-review-20160815-snap-story.html>

THEPLAYLIST.NET (USA)

"Kraume's admirable concentration on realism is what gives his film such an admirable political procedural aesthetic"

<http://theplaylist.net/people-vs-fritz-bauer-terrific-emotionally-engaging-post-holocaust-thriller-review-20160818/>

ALL OF A SUDDEN**SCREEN INTERNATIONAL (International)**

"Özge's drama unpeels the layers of its protagonist, and of his social milieu, to increasingly uncomfortable effect"

<http://www.screendaily.com/reviews/all-of-a-sudden-berlin-review/5100366.article>

CINEUROPA (International)

"Özge seems to be one of those rare filmmakers who are not afraid to explore the themes that intrigue them through very different forms, and this is arguably her most accomplished film to date"

<http://www.cineuropa.org/nw.aspx?t=newsdetail&l=en&did=305337>

GERMAN FILMS - INTERNATIONAL BOX OFFICE SUCCESSES FACTS & FIGURES

DECEMBER 2016

The animation movie **PETTSON AND FINDUS-THE BEST CHRISTMAS EVER** by Ali Samadi Ahadi has reached €830,000 in box office admissions in Finland.

NOVEMBER 2016

Maren Ade's Cannes hit **TONI ERDMANN** has posted €437,000 in the Netherlands. The film has also reached €126,000 in box office admissions in Greece.

AUGUST 2016

TONI ERDMANN has been hugely successful in French cinemas since its release on 17 August 2016. The film has currently reached over €325,000 in box office admissions.

STEFAN ZWEIG – FAREWELL TO EUROPE by Maria Schrader has been seen by over 110,000 cinema-goers in France.

JULY 2016

COLONIA by Florian Gallenberger with Emma Watson and Daniel Brühl in the lead roles, had its world premiere at the Toronto International Film Festival 2015 and has been seen by 130,000 French cinema-goers since 20 July 2016.

I'M OFF THEN: LOSING AND FINDING MYSELF ON THE CAMINO DE SANTIAGO by Julia von Heinz has reached a box office total of €560,000 in South Korea since its release on 14 July 2016, positioning at #9 in the cinema charts.

JUNE 2016

David Wnendt's **LOOK WHO'S BACK** has attracted an audience of 175,000 admissions in Japanese cinemas. (release date: 17 June 2016) and has reached €970,000 in box office admissions in the Netherlands.

13 MINUTES by Oliver Hirschbiegel was seen by 77,000 people in Denmark (release date: 16th June 2016).

Genre Cinema from Germany has also been very successful in international cinemas in the past year: The cyber-thriller **UNFRIEND** by Simon Verhoeven was #5 in the UK charts on its first weekend in the cinemas there and reached a box-office of €1.9 million. It has also been seen by 101,000 cinema-goers since its release in Italy on 8th June 2016 and posted a box-office of over €624,000. This equated to 7th place in the Italian cinema top ten.

MAY 2016

A HOLOGRAM FOR THE KING by Tom Tykwer posted a €1.1 million box office in the UK (release date: 20th May 2016).

APRIL 2016

VICTORIA by Sebastian Schipper reached a box office of GBP £145,000 after five days in UK cinemas (release date: 1 April 2016) which was the most successful release for a foreign-

language arthouse film since May 2015. VICTORIA has now posted GBP £509,000 in UK cinemas.

MARCH 2016

The family entertainment film **HEIDI** enjoyed 687,000 admissions and € 4.5 million box office in France (release date: 10th February 2016). It posted € 3 million box office in Italy (release date 24th March 2016).

JANUARY 2016

FAK JU GOETHE 2 by Bora Dagtekin (release date: 28th January 2016) has been seen by 100,000 cinema-goers in Russia.

LABYRINTH OF LIES by Giulio Ricciarelli was seen by over 340,000 French cinema-goers in 2015 and is thus one of the most successful German-language films of recent years. In the US **LABYRINTH OF LIES** had a box-office gross of USD \$ 800,000. In Italy (release date: 14th January 2016) the film welcomed 117,000 admissions.

OTHER TITLES

Other international success stories have been animation films 'made in Germany' such as **MAYA THE BEE MOVIE** by Alexs Stadermann (box office world-wide without Germany/Austria/Switzerland: € 20 million), **OOOPS! NOAH IS GONE...** by Toby Genkel (box office world-wide without Germany/Austria/Switzerland: € 21 million) or **THE 7TH DWARF** by Boris Aljenovic (box office world-wide without Germany/Austria/ Switzerland: € 12 million). They were sold to numerous territories and reported good box-office figures around the globe.

PHOENIX by Christian Petzold posted over USD \$ 3 million box office in the USA and was seen by over 170,000 cinema-goers in France in 2015.

FACE TO FACE WITH GERMAN CINEMA- SPECIAL SHOOT

High resolution versions of the below images are available upon request



These striking images of the six actresses, were shot by leading German photographer Mathias Bothor earlier this year with German designers including Tim Labenda (www.timlabenda.com), Philomena Zanetti (www.philomenazanetti.com), Hien Le (www.hien-le.com), Perret Schaad (www.perretschaad.com), Ivy & Oak (www.ivyandoak.com), Michael Sontag (www.michaelsontag.com) and Wild (<http://www.andreawild.com>) providing the styling.

Caption for use of any image: © Mathias Bothor for the Face to Face with German Films campaign, which celebrates German cinema successes internationally.



German Films



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