

PRESS KIT

# NEVER LOOK AWAY

by Florian Henckel von Donnersmarck



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CAST

**Tom Schilling, Sebastian Koch, Paula Beer, Saskia Rosendahl, Oliver Masucci**

A FILM BY

**Florian Henckel von Donnersmarck**

**A Pergamon Film Production**

**A Wiedemann & Berg Film Production**

IN CO-PRODUCTION WITH

**Beta Cinema**

**ARD Degeto**

**Bayerischer Rundfunk**

IN COLLABORATION WITH

**Sky Deutschland**

**Rai Cinema**

**Paolo Del Brocco**

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Lars Eidinger

## **BIOGRAPHIES CREW**

Florian Henckel von Donnersmarck (Screenplay, Producer, Director)  
Caleb Deschanel (Cinematographer)  
Max Richter (Music)  
Silke Buhr (Production Design)  
Gabriele Binder (Costume Design)  
Wiedemann & Berg Film (Producer)

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## CAST

Kurt Barnert	<b>TOM SCHILLING</b>
Professor Carl Seeband	<b>SEBASTIAN KOCH</b>
Ellie Seeband	<b>PAULA BEER</b>
Elisabeth May	<b>SASKIA ROSENDAHL</b>
Professor Antonius van Verten	<b>OLIVER MASUCCI</b>
Kurt Barnert age six	<b>CAI COHRS</b>
Martha Seeband	<b>INA WEISSE</b>
NKVD Major Muravyov	<b>EVGENY SIDIKHIN</b>
Muravyoy Interpreter	<b>MARK ZAK</b>
Mrs. Hellthale	<b>ULRIKE C. TSCHARRE</b>
General practitioner Dr. Michaelis	<b>BASTIAN TROST</b>
Professor Horst Grimma	<b>HANS-UWE BAUER</b>
Günther Preusser	<b>HANNO KOFFLER</b>
Adrian Schimmel/Finck	<b>DAVID SCHÜTTER</b>
Max Seifert	<b>FRANZ PÄTZOLD</b>
Werner Blaschke	<b>HINNERK SCHÖNEMANN</b>
Waltraut Barnert	<b>JEANETTE HAIN</b>
Johann Barnert	<b>JÖRG SCHÜTTAUF</b>
Grandmother Malvine	<b>JOHANNA GASTDORF</b>
Günther May	<b>FLORIAN BARTHOLOMÄI</b>
Ehrenfried May	<b>JONAS DASSLER</b>
As Guests	
Foreman Otto	<b>BEN BECKER</b>
Exhibition guide Heiner Kersten	<b>LARS EIDINGER</b>

## CREW

Screenplay, Producer and Director	<b>FLORIAN HENCKEL VON DONNERSMARCK</b>
Producers	<b>JAN MOJTO</b>
	<b>QUIRIN BERG</b>
	<b>MAX WIEDEMANN</b>
	<b>CHRISTIANE HENCKEL VON DONNERSMARCK</b>
Co-Producers	<b>CHRISTINE STROBL</b>
	<b>DIRK SCHÜRHOFF</b>
Casting	<b>SIMONE BÄR</b>
	<b>ALEXANDRA MONTAG</b>
Production Manager	<b>DAVID VOGT</b>
Production Manager Degeto	<b>KIRSTEN FREHSE</b>
Poduction Director	<b>TOM STERNITZKE</b>
	<b>DANIEL MATTIG</b>
Post-production Supervisor	<b>SVEN NURI</b>
Original Sound	<b>MATTHIAS RICHTER</b> <small>BVFT</small>
Sound Sesign	<b>CHRISTOPH VON SCHÖNBURG</b>
Mix	<b>MICHAEL KRANZ</b>
	<b>MARTIN STEYER</b>
Hair Design	<b>ALDO SIGNORETTI</b>
Make-up Design	<b>MAURIZIO SILVI</b>

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Production Design	<b>GABRIELE BINDER</b>
Costume Design	<b>SILKE BUHR</b> <small>VSK</small>
Music	<b>MAX RICHTER</b>
Edit	<b>PATRICIA ROMMEL</b> <small>BFS</small>
Co-Editor	<b>PATRICK SANCHEZ-SMITH</b>
DOP	<b>CALEB DESCHANEL</b> <small>ASC</small>
Comissioning Editors	<b>CAROLIN HAASIS (ARD Degeto)</b> <b>CARLOS GERSTENHAUER (BR)</b> <b>BETTINA RICKLEFS (BR)</b>

The production is supported by

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**CZECH FILM FUND**

Regisseur Florian Henckel von Donnersmarck, bekend van het Oscar-winnende *Das Leben der Anderen*, tekent nu voor de regie van *Werk ohne Autor – Never Look Away*. Tom Schilling, Paula Beer en Sebastian Koch vertolken de hoofdrollen in dit indrukwekkende filmepos.

Kurt (Tom Schilling) groeit op in Duitsland tijdens de Tweede Wereldoorlog. Als hij op de kunstacademie Elisabeth (Paula Beer) ontmoet, worden ze op slag verliefd. Elisabeths vader, Professor Seeband (Sebastian Koch), is niet onder de indruk van Kurt en is hem liever kwijt dan rijk. De twee mannen zijn verbonden door gebeurtenissen uit het verleden. De dubieuze rol die Seeband tijdens de Tweede Wereld Oorlog speelde, achtervolgt hem als een schaduw. Als Kurt zichzelf en de ware kunst ontdekt, heeft dit ook implicaties voor Seeband.

## 24 JANUARI IN DE BIOSCOOP

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## BRIEF SYNOPSIS

Inspired by real events and spanning three eras of German history, NEVER LOOK AWAY tells the story of a young art student, Kurt (Tom Schilling) who falls in love with fellow student, Ellie (Paula Beer). Ellie's father, Professor Seeband (Sebastian Koch), a famous doctor, is dismayed at his daughter's choice of boyfriend, and vows to destroy the relationship. What neither of them knows is that their lives are already connected through a terrible crime Seeband committed decades ago...

## PRESS NOTES

NEVER LOOK AWAY is an emotional roller coaster spanning three eras of German history that sheds light on the madness and tragedies of the twentieth century through the example of three human destinies. Tom Schilling (OH BOY), Sebastian Koch (THE LIVES OF OTHERS), and Paula Beer (FRANTZ) play the leading roles in this riveting drama, which is a tragic family story, spellbinding thriller, and homage to the liberating power of art all in one – gripping cinematic material that inspires and moves us.

The film also features Saskia Rosendahl, Oliver Masucci, Ina Weisse, Evgeniy Sidikhin, Mark Zak, Ulrike C. Tscharre Bastian Trost, Hans-Uwe Bauer, Hanno Koffler, David Schütter, Franz Pätzold, Hinnerk Schönemann, Jeanette Hain, Jörg Schüttauf, Johanna Gastdorf, Florian Bartholomäi, Rainer Bock, Jonas Dassler, and many others, with Ben Becker and Lars Eidinger making guest appearances and, for the first time, Cai Cohrs.

The cinematography for NEVER LOOK AWAY was shot by five-time Oscar® nominee Caleb Deschanel (THE PASSION OF THE CHRIST). The music was composed by Max Richter (ARRIVAL, WALTZ WITH BASHIR). The hair designer is Aldo Signoretti (MOULIN ROUGE!), and the make-up designer Maurizio Silvi (THE TOURIST). Most of the department heads previously worked with Donnersmarck in THE LIVES OF OTHERS, including film editor Patricia Rommel, production designer Silke Buhr, casting agents Simone Bär and Alexandra Montag, and costume designer Gabriele Binder.

NEVER LOOK AWAY is a production of Pergamon Film and Wiedemann & Berg Film. The producers are Jan Mojto, Quirin Berg, Florian Henckel von Donnersmarck, Max Wiedemann, and Christiane Henckel von Donnersmarck. The co-producers are Dirk Schürhoff (Beta Cinema) and Christine Strobl (ARD Degeto) along with the Bayerischer Rundfunk. Beta Cinema is also handling world-wide sales.

NEVER LOOK AWAY was produced in collaboration with Sky Deutschland, Rai Cinema, Sony Pictures Classics, and Arte. Supported by Medienboard Berlin-Brandenburg,

FilmFernsehFonds Bayern, Film- und Medienstiftung Nordrhein-Westfalen, Mitteldeutsche Medienförderung, Filmförderungsanstalt, Deutscher Filmförderfonds, and the Czech Film Fund.

## PRODUCTION NOTES

With his third feature film, Florian Henckel von Donnersmarck, winner of the Oscar® for Best Foreign Language Film, three European Film Awards (including for Best Film and Best Screenwriter), and seven German Film Awards (including for Best Feature Film, Best Direction, and Best Screenplay) for his debut film THE LIVES OF OTHERS (2006), returns to Germany after an internationally-acclaimed intermezzo in Hollywood. Here he explores a subject matter that is both unusual and compellingly ambitious, spanning three decades of German post-war history in a suspense-packed drama. It also makes use of this sweeping historical backdrop to tell a highly personal and emotional story through the portrayal of three human destinies. A gripping drama and moving family story inspired by real events, by what it means to create art, and by the search for an artistic voice of one's own.

For Florian Henckel von Donnersmarck, art and the creative process it entails are major themes in his life. He was not yet ten years old when his mother took him and his older brother to the groundbreaking „Zeitgeist“ exhibition in Berlin's Martin Gropius Bau – the exhibition would have a lasting influence on the boy, in a sense also laying the foundations for NEVER LOOK AWAY as it kindled his interest in art. The actual idea for the film came much later, however, born of Henckel von Donnersmarck's growing interest in art in general, and more specifically his inspiring encounter with the work of German painter Gerhard Richter, whose life and work serve as one of the film's many sources of inspiration. “In recent years I found myself continually encountering the work of Gerhard Richter at important moments and with important friends of mine – at the homes of Ulrich Mühe, of my agent Beth Swofford in Los Angeles, and of a friend of mine in New York, Noam Gottesman. I was unable to forget these images of Gerhard Richter even weeks and months after I saw them. They were like memorable melodies that continue to dance around in your head. Like earworms. But in this case eyeworms. With the difference that they weren't annoying, but a continual source of enrichment.”

In 2014 the author and director ventured the decisive move that led to NEVER LOOK AWAY, since the idea of making a major film about German art in the period following the Second World War wouldn't leave him in peace. His colleague Jan Mojto, with whom he co-founded the production company Pergamon Film, was so



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excited by the proposal that other projects were immediately laid aside. “We had already been planning two specific projects for a long time: one I had been researching for many years, and we had finally obtained the rights for another after waiting ten years. I was sitting with him in his office and we were discussing very concrete plans for the other screenplay and other shooting. I told myself, ‘We promised each other as partners to always be open with one another about everything relating to the company. I’ve got to at least tell him about this film about painting that is filling my heart so much right now.’ So I said: ‘Jan, I don’t want to mess up everything that we’re working on, but there’s a film idea I’ve been thinking about for a long time. I want to at least tell you about it, and would like to make it at some point with our company.’” Mojto was enthusiastic and urged Henckel von Donnersmarck to begin writing the screenplay straight away.

Jan Mojto comments: “The screenplay was ready in autumn 2015, perfectly on schedule. When I began reading it, I couldn’t stop. It was the same way ten years ago with *THE LIVES OF OTHERS*. And so it was easy for me to give the green light the very next morning. Why? Because Florian succeeded in weaving abstract-sounding themes like “the suffering of the perpetrators” and questions like “What is the defining quality of the Germans?” and “Where

does art come from?” into a sweeping and emotional story. The fact that this promise was not only fulfilled, but exceeded by far makes me happy. *NEVER LOOK AWAY* is a great film about Germany – made from within Germany and for the world.”

Florian Henckel von Donnersmarck’s long-time colleagues Quirin Berg and Max Wiedemann (Wiedemann & Berg Film), who had also produced *THE LIVES OF OTHERS*, likewise joined the new project. “We were students together at the HFF Munich, and of course shared an intensive and exciting experience during the production of *THE LIVES OF OTHERS*,” explains Quirin Berg. “We have since had many things in common, and throughout all these years, we have continued to talk with each other, including about new projects. It was always clear to Florian that he was going to work in America – but also that he would return to Europe.” And Max Wiedemann describes the filmmaker and what makes him totally unique: “He is 6 feet 8 inches tall. He was born into one of Germany’s oldest families. He studied in Oxford and speaks five languages. He won an Oscar® with his debut film.” This is all highly impressive, he says, but doesn’t reveal what this filmmaker is truly about. Wiedemann continues: “He mobilizes incredible energy to realize his vision; he is a fighter, a force of nature. At the same time, he is a sensitive and curious



Cai Cohrs as young Kurt Barnert

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intellectual, a brilliant creative person and an artist. Ambitious projects necessitate both – a subtle vision, and also the great strength to implement it in the right way. This was already there in *THE LIVES OF OTHERS*, but of course we have all continued to evolve over the years in between, and have accumulated much more experience.”

Quirin Berg confirms the exceptional qualities of the author and director: “With Florian there are no ‘concepts’ or ‘tentative versions,’” he notes. “He focuses on a theme thoroughly, penetrating to its core. He takes whatever time is needed for this process of searching and development. And when he goes on to write the screenplay, the first version is already incredibly precise. We read this version and there were no doubts whatsoever – it was extraordinary.” And Max Wiedemann elaborates: “*NEVER LOOK AWAY* explores the question of how truly great, genuine art is created. Art is one of the greatest mysteries of human creativity. There is no formula that can determine why a work of art moves, shocks, or captivates us. What could be more fascinating than to delve into this question?”

Wiedemann adds: “For a long time the cinematic treatment of German history was very much fixated on the Second World War, and naturally on the GDR past. One of the things that particularly excited us about *NEVER LOOK AWAY* was that the film covers several periods of German history and connects the developments in each.” The film sheds light on these periods from the perspective of three human destinies: of the artist Kurt Barnert, the love of his life Elisabeth, and her father Professor Seeband. All three are invisibly bound by a dark family secret of which Kurt and Elisabeth are at first completely unaware.

The extended time frame covered by the film posed special challenges in making it. “The story takes us through three decades of German history: war, destruction, reconstruction, Socialism, the young FRG. But the film’s focus is above all on the art of this period, on the work of our main character Kurt – and his path to finding his own personal style as an artist,” notes Quirin Berg.

This required a dimension of research and production of artworks that was unprecedented for a film – even to the point of an elaborate recreation of the historic exhibition *Entartete Kunst* (“degenerate art”) with its key works, for which our scene painters collaborated with the staff of the artists’ archives. The painting *Kriegskrüppel* (“war cripples”) by Otto Dix, for example. They reconstructed the painting, which – like many others – was destroyed after the exhibition, and of which only a small black-and-white image existed. The archive helped us determine the materials and exact colors that Dix had used. In addition, the

production involves locations in Dresden, Großschönau, Russia, Italy, Berlin, and Düsseldorf. And shooting locations in Berlin, Dresden, Görlitz, Poland, Prague, and Düsseldorf. With heads of departments from Germany, Italy, England, and the U.S. “All this meant there was an aspiration for absolute perfection in every detail,” says Quirin Berg. “*NEVER LOOK AWAY* is thus a monumental and complex work in every respect. An enormous challenge in all areas that pushes the limits of what is possible. But this was already familiar to us working with Florian in *THE LIVES OF OTHERS*.”

Asked about the models for the artists in his film, Florian Henckel von Donnersmarck answers: “Firstly, of course, Richter, Beuys, Polke, Uecker, Mack, and the other great Düsseldorf artists of the period. And then also Warhol and Yves Klein, Lucio Fontana. I also incorporated experiences from Thomas Demand’s student years in Düsseldorf, and from Andreas Schön’s as well. And of course from my own time at the Film University in Munich. Then a number of artists came to visit us on the set and also contributed their ideas – the great Andreas Gursky came for a few days. Albert Oehlen visited us on the set with his delightful daughter. Of course I lost no time in peppering them all with questions in order to make everything even a bit more genuine.”

But, underscoring what is of fundamental importance to him, “It is not a roman à clef where I only would have changed the names out of politeness. In portraying the characters, I took the liberties I needed in order to tell my story. The film is not intended to be a documentary.”

The focus of *NEVER LOOK AWAY* is an artist named Kurt Barnert, played by the brilliant Tom Schilling, who is well-known from such films as the German Film Award-winning *OH BOY* and the internationally-acclaimed box-office hit *WHO AM I* (also a Wiedemann & Berg production). While he is growing up during the Second World War, his aunt sparks his interest in art; after the war he studies first in Dresden, and later in Düsseldorf at the legendary *Kunstakademie*, where at the time some of West Germany’s most important artists are completely revolutionizing their field. His love of Elisabeth Seeband leads to an inevitable confrontation with her father, the famous gynecologist Professor Carl Seeband, a staunch rationalist and perfectionist who despises everything that Kurt stands for.

“Kurt Barnert’s life makes it clear that we as humans have an almost alchemistic ability to make something good out of the difficult things in life that happen to us all,” Florian Henckel von Donnersmarck notes. “Gerhard Richter was asked about the power of art. The gist of what he said was that he believed this was the wrong word.

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For him art didn't have any power; rather, it exists to give consolation. I reflected for a long time about what he meant, since I feel the same way. And at the risk of sounding dramatic, I believe it means that every great work of art is concrete evidence that trauma can be transformed into something positive."

Tom Schilling has known the director since 2000, when they met at festivals – Henckel von Donnersmarck in connection with his short film DOBERMANN, the actor with Hans-Christian Schmid's CRAZY. "I was at film school at the time, and he was actually still in high school," the filmmaker recalls. "Later I saw him in Jan-Ole Gerster's tender and melancholy comedy OH BOY and also in the remarkable miniseries GENERATION WAR by Philipp Kadelbach." Henckel von Donnersmarck was very enthusiastic about collaborating with his lead actor: "I can't imagine a more precise and subtle actor. Or anyone who fits the role better. Tom Schilling understands everything, is always perfectly prepared, and has an unerring sense of how to defend, against everything, the dignity of the character he is playing. While shooting he consistently and reliably creates moments of great intimacy in spite of the enormous personnel and all the technology. This requires a power of concentration that is only found in the truly great actors. For me, Tom Schilling is one of these."

Tom Schilling still remembers his first thoughts after reading the screenplay: "It doesn't often happen that I say: 'I'm the right one for this part, I've got to play this.' In this case something clicked immediately. But there was also a personal component that was important: I actually never wanted to become an actor, but dreamed of one day becoming a painter. I was thus able to fulfill a long-cherished dream."

The complete antithesis of Kurt Barnert is his father-in-law Professor Carl Seeband, played by Sebastian Koch, who had already featured in the leading role in Henckel von Donnersmarck's Oscar®-winning THE LIVES OF OTHERS, an appearance that launched him to international stardom. The director comments: "The character of Seeband is a dyed-in-the-wool Nazi and witnessed the complete failure of this ideology and how it brought about his country's collapse. He then found safe harbor in the next systems, however, and with his discipline, health, intelligence, and scientific expertise, remains unassailable. It was these qualities that also enabled him to conceal his guilt and save his neck. This gives him a feeling of superiority and a great feeling of security. This is why he finds it so inconceivable that his only child becomes involved with a powerless artist, whom he also deems frail and of mediocre intelligence."



Tom Schilling as Kurt Barnert

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He opposes the relationship with every means available to him.”

Sebastian Koch was the first actor Florian Henckel von Donnersmarck told about the project: “Departing from my principle as an author of creating the characters as real people and not for a specific actor, the role of Professor Seeband is tailor-made for Koch. I simply couldn’t imagine any other actor for it. The first week I even worked on the screenplay in his house on a lake in Brandenburg, until it got too lonely for me there and I fled to Los Angeles. For me Sebastian Koch is truly a creative partner. I discuss pretty much everything with him.”

Koch realized immediately that the subject had a lot of connection with his friend Florian and the things that interest and matter to him. “Florian and I have a very close and trusting friendship. We chat regularly and talk about the things that matter to us, the subjects that interest us, the projects we’re working on. I remember when he first told me about his idea for NEVER LOOK AWAY. I immediately realized that it was an exceptional subject.”

Koch was fascinated above all by the relationship between Seeband and Kurt: “The focus was the clash of two men who at first glance have nothing in common, both brilliant minds but who could not be more different, and who also have completely opposing approaches to life and the world. (...) The subject derives its power from the clash of these two men, and the result is a wonderful story about the essence of inspiration and the power of art.”

Characterizing Seeband, he adds: “Seeband is a monster. He is ice-cold and domineering. But what is truly monstrous about him is that he is convinced he is doing the right thing. There is no feeling of wrongdoing, no sense of guilt. He does what he does because for him there is absolutely no alternative.”

Florian Henckel von Donnersmarck continues: “With someone like Professor Seeband, the way of thinking was very, very foreign to me. But I still wanted to portray him from the inside. I wanted to understand him. And so I let myself be guided by texts that might have influenced him, above all Nietzsche and Wagner, and searched for books that could possibly give me positive insight into his disciplined soul, like the writings of Ernst Jünger, for example.”

No less important a role is played by Ellie Seeband, the professor’s daughter, whom Kurt Barnert falls in love with without knowing who her father is and without knowing that they are bound by tragic circumstances in the past. Acclaimed young star Paula Beer took on this important role. “I did screen tests with a considerable number of actresses for the role

of Ellie,” the director recounts. “There were very many good actresses among them. But Paula Beer had such assurance in terms of style and taste, and was such a good fit as Sebastian Koch’s daughter, that it was soon clear that she was the right one for the role. In her performance she reveals a striking maturity – at the same time, she has the beauty of someone in her early twenties. With her old-fashioned, ladylike charm she sometimes seems like she belongs to a different era, yet she also has the strength and naturalness of a modern woman. Paula Beer has simply got everything. She is a godsend for any director.”

Paula Beer sums up her work on the set with director von Donnersmarck: “From the very beginning you notice that he knows an incredible amount and also brings all of this into his work. He thinks in terms of scenes and thus gives you an additional perspective on things. This is helpful. When acting you often lose sight of the forest for the trees because you are so immersed in your character. But since Florian also wrote the screenplay, he can explain to you even the slightest detail. He knows the characters inside out and so can guide you through every scene.”

Florian Henckel von Donnersmarck also praises Saskia Rosendahl and Oliver Masucci, who both also play key characters in the life of Kurt Barnert, in the most glowing terms. About Rosendahl, who appears as Kurt’s aunt Elisabeth, he says: “The screen tests with Saskia Rosendahl were a very emotional experience for me.” Casting agent Simone Bär had planned two days of screen tests for the role of Aunt Elisabeth with many different actresses – one hour per actress. “When Saskia Rosendahl began performing the scene at the piano, a shiver ran down my spine. Aunt Elisabeth was standing there before me, just as I had written her,” he remembers. “She was freedom, art, beauty, extreme sensitivity, and madness all in one.” To make sure his impression didn’t deceive him, he had her repeat the scene one more time, with the instruction to “turn it up a notch, raise the level of madness a little.” Henckel von Donnersmarck was thrilled. “It was just as powerful, only up a notch, a little bit crazier.” He gave the actress the role on the spot.

About Oliver Masucci, who plays Kurt Barnert’s professor at the Kunstakademie, he says: “I met him during screen tests, and both of us were extremely nervous. This was in part because we could think of absolutely no one else for the role. Oliver Masucci and I first sat down together at Simone Bär’s kitchen table and had coffee. We talked, about contemporary art, about acting, about Agostino Masucci, the Baroque painter, his progenitors. I eventually asked him if we might simply read the scenes together. We began. I didn’t make any recording at all, since while he was simply reading the text, tears came to my eyes.

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I immediately offered him the role. The cameraman went home without having filmed a second.“

And with Cai Cohrs, Ben Becker, Lars Eidinger, Hanno Koffler, Ina Weisse, Jeanette Hain, Jörg Schüttauf, Ulrike C. Tscharre, Evgeniy Sidikhin, Hans-Uwe Bauer, Bastian Trost, Rainer Bock, Mark Zak, Bastian Trost, David Schütter, Franz Pätzold, Hinnerk Schönemann, Johanna Gastorf, and Florian Bartholomäi, a unique ensemble came together to join the five above-mentioned actors.

In general the filmmakers hoped to work as much as possible with partners whom they had already collaborated with in *THE LIVES OF OTHERS*. “We are very happy that we were once again able to enlist Disney/Buena Vista as our distributors and BR/Degeto – crucial partnerships for success,” notes Max Wiedemann. “Simone Bär, Silke Buhr, Gabriele Binder, and Patricia Rommel were also important companions on our team this time as well. And with Sebastian Koch – and in smaller roles, Hinnerk Schönemann and Hans Uwe Bauer – also in the cast once again. And in addition to them, we also found many wonderful new colleagues,” says Quirin Berg. “Caleb Deschanel is one of the world’s greatest cinematographers. This is also true, in their respective fields, for our composer Max Richter and our hair designer Aldo Signoretti and make-up designer Maurizio Silvi.”

Asked about his cinematographer, Henckel von Donnersmarck says: “Caleb Deschanel is a genius. A genius of lighting, of image composition and color. His first film as a cinematographer, *The Black Stallion*, was one of the first films I ever saw when I was six years old, in an outdoor cinema in New York. I remember many of the images. They made an impression on me as if I had experienced them myself. He made me realize while still a child that camera work at the highest level can be art in the same way as painting. It was one of my long-cherished dreams to one day work with him. And with each day of preparation, shooting, and debriefing, my admiration for him only grew.”

Maurizio Silvi was already the make-up designer for Florian Henckel von Donnersmarck’s previous film *THE TOURIST*: “He is one of the most affectionate and gifted people I have ever worked with. Thanks to him so much harmony and beauty comes to the set that I absolutely wanted to ensure that we had him for this film as well. Fortunately I was also able to bring in Aldo Signoretti for the hair design, a man who could make even Homer Simpson’s hair look good. The duo of Maurizio and Aldo worked together in the films of Baz Luhrman (*MOULIN ROUGE*, *THE GREAT GATSBY*) and Paolo Sorrentino (*THE GREAT BEAUTY*, *YOUTH*). The great elegance credited to these director colleagues is due in large part to the talent of Aldo and Maurizio.”



Saskia Rosendahl as Elisabeth May

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## NEVER LOOK AWAY

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His work with the composer Max Richter also played a crucial role. “His orchestral piece November was the leitmotif for the film,” the director points out. “It accompanied me throughout the entire filming and editing. The weeks spent with him in the Cotswolds in Oxfordshire and the AIR Studios in London are among my most beautiful memories from the making of this film. He is a man of deep knowledge and great wisdom. His music has true healing power. And is always incredibly beautiful.”

He has learned more over the years from his French editor Patricia Rommel than a director normally ought to admit, he confesses. For this film she was accompanied by an American co-editor, Patrick Sanchez-Smith. “To the question Max Wiedemann once asked me while we were making THE LIVES OF OTHERS, ‘If you had ten more years available, would you change a single cut?’, I can once again answer ‘No’ thanks to Patricia Rommel and Patrick Sanchez-Smith.”

The Oscar® winner was delighted to work again with his producers Max Wiedemann and Quirin Berg, who had already made THE LIVES OF OTHERS possible. Also on board again was “Simone Bär, our brilliant casting director who was already famous before THE LIVES OF OTHERS, since she did the casting for GOOD BYE, LENIN! Since then she has worked with Quentin Tarantino in INGLORIOUS BASTERDS, Stephen Daldry in THE READER, and Wes Anderson in THE GRAND BUDAPEST HOTEL – all films that have become a bit of a legend, which certainly has more than a bit to do with her. Since THE LIVES OF OTHERS, costume designer Gabriele Binder opened a large contemporary costume collection on Ringbahn Strasse in the Tempelhof district of Berlin, which she named COMME des COSTUMES in tribute to Rei Kawakubo, founder of the fashion company COMME des GARÇONS. Angelina Jolie, who understands more about clothing than most, realized that Gabriele Binder is someone even she can take guidance from in this area, and chose Gabriele Binder as the costume designer for her first project as director.”

Asked about the decisive moments in the long journey of making NEVER LOOK AWAY into an extraordinary film, Florian Henckel von Donnersmarck concludes: “When Jan Mojto gave the green light, when Max Wiedemann and Quirin Berg came on board, when Simone Bär found me these absolutely fabulous actors, when the broadcasters and sponsors expressed their enthusiasm about the screenplay and decided to support the film in the length and scale that were needed, I knew then that the film was going to be made. And when the amazing department heads came on board, I also knew that I would be able to make it exactly the way I had always imagined it.”

Bringing NEVER LOOK AWAY to the screen was a unique experience for the producers as well. Asked about their most memorable

experiences in connection with the film, the producers answer: “The first reading of the screenplay. Bringing together so many wonderful and talented people. The first outlines. A sunrise with hundreds of people and cars on the way to the set. Mudslides and the brunt of the production obstacles that are solved each and every time by teamwork. The first cut. Recording the music at London’s legendary AIR Studios. The first perfect screening. The sensational reactions of the first test audience. The thought of the exciting journey for the film that now lies ahead.

Over the last two years there were a great number of special and moving moments that will remain so for us, like the film itself for the audience now.” All in all, a truly exceptional piece of German cinema, the likes of which is not often seen in this form. “This film is for everyone who might be a bit bored with the triviality of so much of what is seen in movie theaters today,” confirm Wiedemann & Berg. “Few films today succeed in creating a sense of true grandeur and capturing the audience’s imagination. I believe this film will give people something that they will think about long after they have left the movie theater. NEVER LOOK AWAY is the best argument, the best reason for going to the movies.”

# NEVER LOOK AWAY



Tom Schilling as Kurt Barnert

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## INTERVIEW WITH TOM SCHILLING (KURT BARNERT)

### How did you become involved with NEVER LOOK AWAY?

I was totally convinced by the screenplay from the very beginning. It is wonderfully and cleverly thought out and extremely coherent. The individual puzzle pieces fit together perfectly and in the end form a vast picture that is more than just the sum of its individual parts. For an actor, of course, it is also extremely relevant who is directing. I was very much looking forward to working with Florian Henckel von Donnersmarck, a total artist and master in his field. The moment I started reading, I thought this was a role for me. It doesn't often happen that I say: 'I'm the right one for this part, I've got to play this.' In this case something clicked immediately. But there was also a personal component that was important: I actually never wanted to become an actor, but dreamed of one day becoming a painter. I was thus able to fulfill a long-cherished dream.

### Why did you then decide to become an actor?

Simply because in this area, what I did was much more readily appreciated. My art teacher at school said that I had above-average drawing talent. She encouraged me, and I took courses at the adult education center as well as other courses. But at the same time I also started acting in films very early on, somewhat reluctantly at first. Then one thing led to another and people really liked what I was doing, while with my art I wasn't reaching as many people.

### What is NEVER LOOK AWAY about?

It is about a young artist who grows up during the Nazi period, is traumatized by the war years, and then decides in the GDR to

become an artist, studying art at the university. He soon realizes that in the long run, he is not happy following the artistic dogma of socialist realism. This leads to his decision to escape to the FRG in order to try to pursue his art and find himself as an artist there.

### Does he succeed?

His teacher van Verten is the catalyst. He fans the flames of what is already smoldering within Kurt Barnert. It is Van Verten, played by Oliver Masucci, who makes him realize that it is not about external things, nor an aesthetic, nor a form, but that it is an inner process, the real and genuine one that leads to true art.

### How would you describe Kurt?

Kurt is a classic observer. He is the type who stays in the background and watches things very attentively, without making value judgments, perhaps even taking it all in and processing it in his own way. His aunt Elisabeth plays an important role, taking him to the museum as a boy and awakening his enthusiasm for art. She is the one who gives him his life's maxim or mantra, which he then goes on to truly live: never shut your eyes! This is probably the source of his incredible talent for observation, which accompanies him as he goes through life and takes in what he sees.

### So Elisabeth is a key figure?

Though his aunt dies young, she remains very much alive in his mind. She is a guiding figure who gives him the strength to believe in himself. For his aunt it was always important for little Kurt to grow and thrive, for him to live and be able to bring what



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he had inside him to fruition. This is very important to him, and he has internalized it to the extent that her words always accompany him and he also looks at everything through her eyes: the beautiful and the ugly, suffering and happiness. Aunt Elisabeth is an important pillar in his life.

## **Which other people play an important role for him?**

His wife Ellie, of course, the love of his life, who is always a source of strength for him. But there is also his inner drive, his great ambition: Kurt wants to attain something in his life, he wants to create something. The film, in no small measure, is about his path toward finding himself as a person and as an artist, toward finding his language and at the same time his place in the world.

## **You mention Kurt's wife Ellie. Tell us more about her . . .**

While he is at the Kunstakademie in Dresden, Kurt learns that a painting student is selling West German pencils, which were in quite high demand at the time among painting students in the East. He sets out to obtain one of these pencils, and realizes that the woman selling them has a very special aura, which has an effect on him that he is unable to explain. Over the course of the film we come to understand that there is more behind this encounter than the two young people could have imagined. Kurt, whom we have gotten to know as a very passive person up to now, becomes truly active for the first time. He sets his mind on ensuring that he is close to this woman.

## **What was it like working with Paula Beer?**

We had both worked in the same film before, but without appearing in any scenes together. So it was during casting that I really met Paula for the first time. I was impressed, but also intimidated. She brings a perfection to her work that floors you, she radiates an unbelievable self-assurance, a straightforwardness and lucidity. At first you're speechless. Until you start doing a scene with her. I quickly felt an incredible familiarity with her, like I had rarely felt with another actress up to then.

## **The relationship between Kurt and Ellie leads to a collision course with her father . . .**

He is a successful, conservative man, a patriarchal-minded father who is not pleased to see his daughter become involved with such a good-for-nothing. An aspiring artist from a humble family, without a steady income? He is horrified. Painting does not enjoy a high standing in his view of things. The relationship between the two men is tense and difficult from the outset. Seeband misses no opportunity in letting Kurt feel his contempt, he literally humiliates him. But he also underestimates him. That is his mistake.

## **He is played by Sebastian Koch.**

It is really remarkable the way Sebastian disappears in his role. When he gets ready for the role in the mornings and then emerges, a complete transformation has taken place. He is then this Herr Professor Seeband. We basically only encountered each other as Kurt and Seeband, which I think is actually quite a good thing, since it is a very particular, very distanced relationship.

What was it like working with Florian Henckel von Donnersmarck? He is an absolute control freak. And I say this with the greatest respect and with great admiration. Totally. He knows exactly what he wants. Down to the very last word in the screenplay. Down to every little "still" or "the" or "to." It must be spoken exactly the way it is in the text. It must always be said with a specific intonation. This relates only to me as an actor, but generally speaking, it extends to all the departments as well. This means it is not always that easy, but the result will be noticed in the film. And this perfectionism is the reason why his films are so special. He doesn't give himself any breaks either.

## **What is so special about NEVER LOOK AWAY?**

At the end of the day, people always go to the movies for the story. Our story is the way a good film should be. It is larger than life, but at the same time not artificial and contrived. You are taken on a journey. What better thing can a film do?

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Sebastian Koch as Professor Carl Seeband

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## INTERVIEW WITH SEBASTIAN KOCH (PROFESSOR CARL SEEBAND)

### When did you hear about NEVER LOOK AWAY for the first time?

Florian Henckel von Donnersmarck and I have had a very close and trusting friendship for years. We talk regularly and speak about the things that matter to us, the subjects that interest us, the projects we're working on. I remember when he first spoke to me about his idea for NEVER LOOK AWAY. I realized immediately that it was an exceptional subject that had a lot of connection with Florian and the things that interest and matter to him. The focus was the clash of two men who at first glance have nothing in common, both brilliant minds but who could not be more different and who also have completely opposing approaches to life and the world. The young Kurt Barnert on the one hand, an artist in search of his voice, filled with a voracious thirst for life which he filters through his artist's soul; and the commanding Professor Seeband on the other, above everything, who has a vast store of knowledge but is completely impoverished emotionally. The irony is that both are great masters in their respective fields, but are incompatible with one another. The story has them living together under the same roof after Kurt marries Seeband's daughter; it is a recipe for conflict... there is no way they're going to get along. So it is a highly-charged situation at the outset. The subject derives its power from the clash of these two men, and

the result is a wonderful story about the essence of inspiration and the power of art. There is an unmistakable kinship with THE LIVES OF OTHERS, but played out on a much larger canvas. When Florian told me about it, there was no screenplay yet, only the idea. But what he told me was already so nuanced, so emotional, coupled with a remarkable knowledge and a great intelligence, and so captivating that I had absolutely no doubts that it would make outstanding material for a film – and – that I wanted to be sure to be part of it.

### Much is conveyed about German identity through the two characters, through Kurt Barnert and Carl Seeband.

Seeband is so German that it hurts. This striving for perfection, this insistence that only what is measurable counts, that the only important thing is to get ahead, to be the best. He is one of the many people who read Nietzsche in a very one-sided way and without the overarching context; and naturally he finds a home in Nazism, which carries this kind of interpretation of Nietzsche's philosophy to extremes. Seeband is a fascinating monster. He is ice-cold and domineering. But what is truly monstrous about him is that he is convinced he is doing the right thing. There is no feeling of wrongdoing, no sense of guilt. He does what he does because for him there is absolutely no alternative, and because he believes in it. Of course this is incompatible with the intuitive sensibilities of an artist, even if Kurt is just as uncompromising, in his own way, as his nemesis. One of his most succinct sayings,

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which stands out in my memory and probably characterizes him best, is when he tells his future son-in-law: “In order to have security in life, whatever you do, you have to be the best. Not one of the best. The best.”

## **How do you play a character like Seeband, how do you portray such a monster?**

You have to realize what kind of person he is and the times he is living in. He doesn't make demands only on other people. He first has to meet these unconditional demands himself. And meet them he does. He thinks exclusively in objective, quantifiable terms and shuts off everything else. An ideologue to the core. Playing this man was a very special experience for me. It was important to find an approach where he didn't degenerate into a caricature. He should not be a stereotype, the cliché of a villain. He is a razor-sharp thinker, he is like a scalpel. He is economy personified. He is always perfectly dressed, his hair is always parted perfectly and always exactly the right length. And this is also the way he talks. It is still a riddle to me where Florian got this character from, especially from where he was able to conjure this perfect language. He must have felt, experienced, or dreamed it in some way or another, there was not a sentence too much, not a sentence too little, we didn't add or leave out a single word. In my 35 years as an actor, I had never experienced this before. When I read the text for the first time, I was appalled – how could I say these unpronounceable, almost unthinkable phrases? Then with time, and my growing understanding of the character, I noticed that if I can think these complicated, chiseled thoughts, Seeband is there in the flesh. With perfect posture, form, and bearing. You can say that I was able to internalize Carl Seeband through Florian's gift of language.

## **Seeband is a character who is revealed through his bearing.**

The body language was very important. He is always upright, his shoulders always back to the point of rigidity. His head doesn't lean a single millimeter to either side – his body is totally straight. He doesn't make a single superfluous movement. He thinks and moves like a scalpel. While reading the screenplay, I was sometimes reminded of the character played by Laurence Olivier in MARATHON MAN, Christian Szell, the “White Angel,” who was himself based on Mengele. Szell and Seeband are brothers in spirit. Another important key for me was the costume and mask. Gabriele Binder worked for a long time, and in my view very successfully, at finding the right wardrobe for Seeband. The suits are like a second skin, but also like a uniform – immaculate.

Finally, I also lost about seven kilograms, since only in this way could I do justice to this total austerity, this chiseled face. Little by little, my Seeband came into being. He is elegant, tasteful, and stylish, but he exudes no warmth whatsoever, no life, no

empathy, no understanding for an environment that does not conform exactly to his concept of things. At the same time he is not vain, or even arrogant. He is simply always proper.

## **The essential thing is that he is believable.**

Seeband should absolutely never be a cliché, a caricature. You have to be able to understand him, as monstrous as he may be, you have to be able to see the man behind the monster. As an actor I can't pass judgement on my character. I have to protect him, as unpleasant as this may be. The First World War left its mark on him, moulded his character; he wants to continue fighting since he is unwilling to accept defeat. For him the war continues on. He is a perpetrator out of conviction, to the core. The fascinating thing for me as an actor is to penetrate to the roots of such a character: what is the reason? Why is he the way he is? Why is he unable to embrace anyone, why is he unable to love, why is he incapable of tenderness? Searching for answers to these questions helps me to play this person the way he is, without judging him.

The role did make its demands on me. It was not a pleasant thing spending time in the skin of such a person – a man who is a staunch proponent of euthanasia and who does not hesitate to repeatedly make completely inappropriate “interventions” in the life of his own daughter. In the evenings I was sometimes happy to shut the door behind me and be rid of Seeband for a few hours.

## **What was it like working with the other actors? You mentioned Seeband's domineering attitude – is there not the risk of steamrolling the other performers?**

For me it would have seemed wrong if I had restrained myself. On the contrary, it was important to play the character of Seeband as unflinchingly and uncompromisingly as possible. Only in this way, my colleagues could react to him genuinely. Also, actors of the caliber of Tom Schilling or Paula Beer don't have any need for you to make allowances for them during filming. They can hold their own. For me the only important thing was to play Seeband with as much vividness and focus as possible. It was also clear that I had to be there 100% from the first day of shooting. I couldn't be “feeling my way.” Someone like Seeband doesn't feel his way. He is there and sets the tone. Always. I believe we have created an extraordinary character for an extraordinary film.

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Paula Beer as Elisabeth Seeband

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## INTERVIEW WITH PAULA BEER (ELISABETH SEEBAND)

### What were your thoughts when you read the screenplay for the first time?

Florian Henckel von Donnersmarck succeeds in bringing together very different aspects, weaving them together seamlessly to form a wonderful story. There is a series of seemingly unrelated strokes of fate that, almost absurdly, intersect more and more. And the screenplay tells this in such a beautiful and poetic way.

### What is it about?

We accompany a young artist at the beginning of his life, witness how he eventually chooses to pursue art, how he discovers art for himself. At the same time we are shown what art can do, the extent to which art can be a means of freeing oneself or of breaking free of social or family constraints. It is about how art can be a mouthpiece for a person.

### How would you describe your character Ellie?

The first thing Ellie herself would probably say is that she is the daughter of Carl Seeband, the best gynecologist in Dresden at the time. I would describe her as a girl very typical of her time, the perfect image of a daughter of a respectable family in the 50s. But there is also a silent rebellion stirring within her. Even if she doesn't always allow it to be visible from the outside, she doesn't approve of many things her father says. This is why we see acts of resistance, in very small increments, where she shows that she stands up to her father, since this is precisely what her father does not like. Finally, with her love of Kurt and of art, she

succeeds in emancipating herself completely from her father.

### So she is a strong woman?

Yes, she has an unbelievable strength. On the outside she may seem submissive, since she doesn't speak her mind to her father, and also doesn't always open herself up completely to Kurt. But I consider this a sign of inner strength, since she doesn't want to burden other people too much with her issues: she wants to deal with them in her own way.

### How did you prepare yourself for the role?

In historical films I find that it is important to understand the feeling of the times. In the case of Ellie, I felt her upbringing was decisive, how she is taught at home what is right and what is wrong, how her father treats her, the influence this has on her. After all we learn mostly by watching, so the character of her parents plays a formative role.

### What was it like working with Tom Schilling?

For me it was the first time playing one of a pair of lovers. Tom is a very good and above all professional colleague whom it was a lot of fun working with.

### What was your experience with Florian Henckel von Donnersmarck?

From the very beginning you notice that he knows an incredible amount and also brings all of this into his work. He thinks in terms of scenes and thus gives you an additional perspective on things. This is helpful. When acting you often lose sight of



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the forest for the trees because you are so immersed in your character. But since Florian also wrote the screenplay, he can explain to you even the slightest detail. He knows the characters inside out and so can guide you through every scene.

## Who will watch NEVER LOOK AWAY?

I hope many people are interested, since the film ties together so many great themes



Oliver Masucci as Professor Antonius van Verten

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## INTERVIEW WITH OLIVER MASUCCI (PROFESSOR ANTONIUS VAN VERTEN)

### Who is van Verten, the character you play in NEVER LOOK AWAY?

Van Verten is Kurt Barnert's professor at the Kunstakademie in Düsseldorf. Van Verten is an extreme type of person, absolutely impenetrable. His students puzzle over what drives him, what he is thinking. And he immediately slights Kurt when he lets him show him his art – something he normally refuses to do – and tells him in no unclear terms that he thinks nothing of it. Kurt is shocked, even though van Verten's intention is to free him from his stagnation and incite him to really go deeply into himself and search for his personal form of expression. In this way Kurt begins to examine and to find himself.

### What was it like working with Tom Schilling?

Very enjoyable. We really have a very subtle way of performing with one another and gave much to each other in the process. He has an amazingly open perspective, and this is really wonderful.

### What did you like about the screenplay?

I was fascinated and moved by the screenplay as I read it. It is a well-rounded whole, it works marvelously well. The screenplay tells a story about art and uses art as an occasion to say something about people. This is also something that interested me about the role of van Verten. He views man as a complete work of art and holds the view that art must come from within man and go out into society. Only in this way can anything be changed, can a difference be made. He would like to see our whole society made up of artists.

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Cai Cohrs and Saskia Rosendahl as young Kurt Barnert

and Elisabeth May © 2018 BUENA VISTA INTERNATIONAL / Pergamon Film / Wiedemann & Berg Film

## INTERVIEW WITH SASKIA ROSENDAHL (ELISABETH MAY)

### How would you describe NEVER LOOK AWAY?

It is about Kurt, an artist, a painter whom we accompany over the course of his life. We are taken through three different periods of German history, we are with him when he meets his beloved Ellie, together with him we become entangled in the drama of two clashing families, and above all we witness how he goes through his life with his passion for painting. How he lives through this passion and with this passion.

### You appear as Kurt's aunt Elisabeth, who plays a key role.

I find her fascinating. For me she is pure and transparent, with a colorful approach to life. Elisabeth is an amazingly precise observer, and because of this she is to a large extent in her own world. She is very direct, she says what she thinks, knows the effect she has on others, is strong and courageous. For me there were always two guiding principles that describe her well and that also come from her. The first is "Everything that is true is beautiful," and the second, "You must never avert your eyes." I find that these two maxims sum up her essence very well.

### What is her relationship with her nephew Kurt?

Elisabeth is a very young aunt. She loves the boy more than

anything. It is a mutual fascination and love. She takes Kurt to museums, she introduces him to art and encourages him not to be someone who follows the beaten path. Elisabeth wants to show him what art can be, what it can accomplish. Even though Kurt loses her at a very young age, she remains someone who will accompany him throughout his whole life.

### What was it like working with director Florian Henckel von Donnersmarck?

For me this collaboration was both a gift and a great challenge. He is an unbelievably precise observer, he sees every small detail and doesn't move on until that detail also feels right. He gave me courage and confidence.



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## BIOGRAPHIES CAST

### BIOGRAPHY TOM SCHILLING (KURT BARNERT)

Tom Schilling, born in East Berlin in 1982, is currently one of the leading stars of German cinema. His most notable success to date was with the cult film OG BOY (2012). Jan Ole Gerster's directorial debut not only became an unexpected hit at box offices, but also swept the German Film Awards with a total of six Lolas, including for Best Feature Film. Schilling was honored as Best Actor. He recently also completed shooting for Gerster's new film, LARA (2018), in which he plays a leading role, and scored a major commercial hit with the thriller WHO AM I (2014), produced by Wiedemann & Berg, after which Schilling was highly sought-after on the international stage.

Soon Schilling will be seen on TV as the young Bertold Brecht in Heinrich Breloer's Brecht. In 2017 he took on the main role in Oliver Hirschbiegel's six-part television event THE SAME SKY. No less spectacular was his performance in „Die Opfer – Vergesst mich nicht“, an episode of the sensational trilogy NSU GERMAN HISTORY X directed by Züli Aladag and also produced by Wiedemann & Berg. The actor celebrated a further triumph as one of the leading actors in the successful three-part television series GENERATION WAR directed by Philipp Kadelbach. For Kadelbach, Schilling also featured in the TV movie Auf kurze Distanz in 2016. In addition Schilling enjoyed wide acclaim on television as an ensemble member in the three-part family drama HOTEL ADLON - A FAMILY SAGA, directed by Uli Edel.

Schilling was approached by director Thomas Heise at the age of twelve and engaged to perform in the stage play IM SCHLAGSCHATTEN DES MONDES at the Berliner Ensemble. Over the next four years more theater productions followed. Schilling made his breakthrough with the film CRAZY (2000) directed by Hans-Christian Schmid, in which he appeared alongside Robert Stadlober. He received the Bavarian Film Award as Best Young Actor for his portrayal of Janosch Schwarze. Schilling appeared together with Robert Stadlober again in PLAY IT LOUD! (2003) and BLACK SHEEP (2006). In 2004 Schilling played the second male lead opposite Max Riemelt in BEFORE THE FALL.

Tom Schilling has featured in three films with director Leander Haussmann: WHY MEN DON'T LISTEN AND WOMEN CAN'T READ MAPS (2007), ROBERT ZIMMERMANN WUNDERT SICH ÜBER DIE LIEBE (2008), and most recently, HAI-ALARM AM MÜGGELSE (2013). He appeared in Uli Edel's THE BAADER MEINHOF COMPLEX in 2008, and was seen as the young Adolf Hitler in Urs Odermatt's film MEIN KAMPF (2011), based loosely on the play by George Tabori. Schilling played Prince Otto in LUDWIG II (2012), the last film by director Peter Sehr before he passed away

in 2013. In addition, he played the title role in the film adaptation of Büchner's play WOYZECK, transferred to a modern setting, which also starred Nora von Waldstetten.

Further appearances by Tom Schilling include in Oskar Roehler's film PUNK BERLIN 1982 (2015), a loose continuation of Roehler's SOURCES OF LIFE (2013). In addition, he has featured in such international co-productions as POSTHUMOUS (2014) with Jack Huston and Brit Marling, SUITE FRANÇAISE (2014) with Michelle Williams and Matthias Schoenarts, and THE WOMAN IN GOLD (2015) with Helen Mirren and Ryan Reynolds.

### BIOGRAPHY SEBASTIAN KOCH (PROFESSOR CARL SEEBAND)

Sebastian Koch collaborated with Florian Henckel von Donnersmarck in the director's first film, the Oscar®, César-, and BAFTA-winning international hit THE LIVES OF OTHERS (2007). The Karlsruhe-born actor received many nominations for his outstanding performance as Georg Dreyman in this film, winning awards including the Globo d'Oro for Best European Actor. Koch has since been regarded as one of the most internationally successful German actors of his generation.

He attracted wide attention with his performance in the historical drama NAPOLÉON (2002) together with Isabella Rossellini, Gérard Depardieu, and John Malkovich, and soon afterward alongside Catherine Deneuve in Benoît Jacquot's MARIE BONAPARTE (2004).

In 2002 Koch achieved what no other actor had in more than 30 years: for the title role in Keglevic's DANCE WITH THE DEVIL and his performance as Klaus Mann in Heinrich Breloer's THE MANNS, he was honored twice with the Grimme Award. He also received the Bavarian TV Award for his portrayal of Klaus Mann. Koch appeared in Constantin Costa-Gavras's Hochhuth adaptation AMEN (2002) as well as in the title role in Jo Baier's docu-drama OPERATION VALKYRIE (2004). For his portrayal of Nazi criminal Albert Speer in Heinrich Breloer's multi-part SPEER UND ER (2005) he won a German Television Award.

With Paul Verhoeven, Koch appeared in the world war drama BLACK BOOK (2006) and was nominated for an Emmy Award in 2008 for the title role in the international co-production SEA WOLF, based on the classic by Jack London.

Sebastian Koch featured in Jaume Collet-Serra's UNKNOWN (2011) with Liam Neeson as well as Mike Figgis' SUSPENSION OF DISBELIEF (2012).

He took on the leading role in the most successful Greek film of the year 2012, GOD LOVES CAVIAR, alongside John Cleese and Catherine Deneuve.

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Koch appeared together with Bruce Willis in John Moore's A GOOD DAY TO DIE HARD (2013) and for Ridley Scott in his American pilot THE VATICAN (2014).

He subsequently featured with Daniel Auteuil in the French-German film production KALINKA (2015), in the fifth season of the celebrated American series HOMELAND (2015), and with Oscar® winners Eddie Redmayne and Tom Hooper in Hooper's Oscar®-nominated film THE DANISH GIRL (2016), based on the bestseller of the same name.

Also in 2016 Koch joined Tom Hanks in Steven Spielberg's BRIDGE OF SPIES, a story about the mediation of the first Cold War spy exchange, which was also nominated for an Oscar®. Koch earned wide acclaim for his leading role in Kai Wessel's FOG IN AUGUST (2016). He can be seen soon in the new film by Paul Weitz, BEL CANTO (2018), also starring Julianne Moore and Ken Watanabe.

In addition to his acting work, Koch captivates audiences with his literary evenings that combine music and theater, including "Paradise" with Daniel Hope, "Dream Novella" with the Hubert Nuss Jazz Quartet, and "Egmont/Prometheus" with the Orchester Wiener Akademie under the direction of Martin Haselböck.

## BIOGRAPHY PAULA BEER (ELISABETH SEEBAND)

Born in 1995, Paula Beer is one of Germany's most promising young actresses. At the beginning of the year she captivated viewers at the Berlinale playing the female lead in Christian Petzold's competition entry TRANSIT (2018) alongside Franz Rogowski, as well as in Christian Schwochow's successful miniseries BAD BANKS, whose second season is already in production.

Following initial theatrical experiences as a member of the young ensemble of the Friedrichstadtpalast Berlin, Beer was cast at the age of 14 by director Chris Kraus in the leading role in his feature film THE POLL DIARIES (2010), for which she was immediately honored with the Bavarian Film Award for Best Young Actress. While concurrently attending school, she continued the acting coaching that she had begun during her work with THE POLL DIARIES, including at London's Guildhall School of Music and Drama. Following roles in THE TASTE OF APPLE SEEDS (2012) by Vivian Naefe and LUDWIG II (2012) by Peter Sehr and Marie Noëlle, she appeared in THE DARK VALLEY (2014) by Andreas Prochaska, for which Beer was nominated for the Austrian Film Award as Best Actress, in Kai Wessel's PAMPA BLUES (2015), and in Theresa von Eltz's 4 KINGS (2015).

Paula Beer became known to a wide international audience with the leading role in François Ozon's FRANTZ (2016), for which she was honored as best young actress at the Venice Film Festival and nominated for both a César and Lumières Award. At the 2017 European Film Awards, Beer was one of the nominees in the Best Actress category.

## BIOGRAPHY OLIVER MASUCCI (PROFESSOR ANTONIUS VAN VERTEN)

Oliver Masucci has been one of the most sought-after German actors since he made his cinematic breakthrough in 2015 portraying Adolf Hitler in David Wnendt's LOOK WHO'S BACK, based on the bestselling novel of the same name. For this role he was also nominated for a German Film Award as Best Actor. The actor, who was born in 1968, has since attracted attention in Phillip Stölzl's elaborate three-part film BROTHERHOOD – THE LEGEND OF WINNETOU RETURNS as well as in the celebrated TV series 4 BLOCKS, produced by Wiedemann & Berg, which was honored with four German Emmys. In addition Masucci appeared in Sherry Hormann's two-part political thriller TÖDLICHE GEHEIMNISSE, also produced by Wiedemann & Berg.

He later captivated audiences as one of the leading actors in DARK, the first German Netflix series which was also made by NEVER LOOK AWAY producers Wiedemann & Berg. He can currently be seen in movie theaters in Timon Modersohn's SPIELMACHER (2018) with Frederick Lau and Antje Traue as well as in Oskar Roehler's new film HERRLICHE ZEITEN (2018), which also stars Katja Riemann and Samuel Finzi.

The Stuttgart-born actor had previously made a name for himself above all in theater. He became familiar to television audiences in 2004, playing the role of Ares de Saintclair in Blood of the Templars, which garnered high ratings. Florian Baxmaier's short film The Red Jacket, in which Masucci played the leading role, won the Student Oscar®.

Masucci's acting career has taken him from Basel (1995) to the Schauspielhaus Hamburg (1996–2002), Münchener Kammerspiele (2001), Schauspiel Hannover (2000–2005), Schauspielhaus Bochum (2003–2005), Schauspielhaus Zürich (2005–2009), Salzburg Festival (1999 and 2007) and, finally, to the Wiener Burgtheater. He has been a permanent ensemble member of the Burgtheater since 2009, where he performs leading roles in such celebrated productions as Krieg und Frieden, Solaris, Die Ahnfrau, and Das trojanische Pferd.

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## BIOGRAPHY SASKIA ROSENDAHL (ELISABETH MAY)

Saskia Rosendahl made her breakthrough in the role of the fifteen-year-old LORE in the film of the same name by Australian director Cate Shortland. Since then the highly-talented actress has been regarded as one of Germany's leading rising stars. She recently captivated audiences in one of the main roles in Hans-Christian Schmid's eight-part miniseries THE VANISHING.

Rosendahl was born in 1993 in Halle an der Saale, Germany. She gained her first stage experience in the children's ballet of the Halle Opera. In 2010 she played her first minor feature film role in Wolfgang Dinslage's mother-daughter drama FÜR ELISE. In 2011 the eleventh-grader applied by video and, after further rounds of casting, quickly won the leading role in Cate Shortland's multi-award-winning post-war drama LORE (2012).

She subsequently appeared in Denis Dercourt's psychological thriller A PACT (2013) and played the female lead in Burhan Qurbani's WE ARE YOUNG. WE ARE STRONG. (2014). In television she has been seen in Hermine Huntgeburth's DEPARTURE (2016), Wolfgang Murnberger's KÄSTNER UND DER KLEINE DIENSTAG (2016), and Friedemann Fromm's THE WEISSENSEE SAGA, among other films. Feature film appearances include Nicolette Krebitz's WILD (2016) and Matthias Starte's NOWHERE (2016).

Despite her still-young career, Rosendahl has already won many awards, including Best Actress at the 2012 Stockholm International Film Festival and Best Young Actor at the Australian AACTA Awards in 2013. The same year she was named Germany's Shooting Star at the 2013 Berlinale.

## BIOGRAPHY INA WEISSE (MARTHA SEEBAND)

Ina Weisse is an actress, author, and director. Born in Berlin, she earned her acting degree at the Otto Falkenberg School of the Performing Arts in Munich, appearing afterward at such venues as the Münchner Kammerspiele and Nationaltheater Mannheim. Since her cinematic debut in REGULAR GUYS (1996), she has appeared in numerous feature and television films, including SNOWLAND (2005), SAMS IN GEFAHR (2003), NOTHING BUT GHOSTS (2006), and the TV films DAS ENDE EINER NACHT and EIN GROSSER AUFBRUCH, for which she won the German Television Award for Best Actress in 2012 and 2016.

From 2000 to 2002 Weisse studied directing at the University of Hamburg. With her short film ALLES ANDERS she won the First Steps Award in 2002. Her feature film debut THE ARCHITECT (2008), with Josef Bierbichler in the leading role, was premiered at the Hof International Film Festival and screened at the 2009 Berlinale. The film won many awards, including the Max Ophüls Prize for Best Screenplay. After completing her documentary

THE NEUE NATIONALGALERIE (2017), she will begin shooting for her German/French feature film DAS VORSPIEL in autumn 2018.

## BIOGRAPHY HANNO KOFFLER (GÜNTER PREUSSER)

Hanno Koffler captivated audiences as Rudi Dassler in the two-part television series RIVALS FOREVER – THE SNEAKER BATTLE (2016), produced by Wiedemann & Berg, where he starred alongside Christian Friedel and Hannah Herzsprung. He made his breakthrough earlier in Stephan Lacant's highly-acclaimed FREE FALL (2013) with Max Riemelt, for which a sequel is planned soon. For Lacant he also appeared in the leading role in the TV film TOTER WINKEL (2017).

Koffler was born on March 25, 1980. He was the percussionist of the Band Kerosin, which he founded with his brother Max in 1994. After two short films in 2000, Koffler played the leading role in Marco Kreuzpaintner's TV pilot REC – KASSETTENJUNGS/KASSETTENMÄDCHEN (2002). Koffler also appeared in the director's feature film debut GANZ UND GAR (2003) as well as in SUMMER STORM (2004), KRABAT AND THE LEGEND OF THE SATANIC MILL (2008), and COMING IN (2014). After further roles in feature films (ANATOMY 2, HALLESCHER KOMETEN) and TV productions (EINSATZ IN HAMBURG – BEI LIEBE MORD), Koffler attended the Max Reinhardt Seminar in Vienna, where he completed his acting studies in 2007. Concurrently and afterwards, he appeared as a stage actor including in productions directed by Klaus Maria Brandauer at Vienna's Burgtheater, his solo performance Mars (adapted from Fritz Zorn), and in Philipp Hauss's award-winning BAMBILAND production (2007 Vontobel Prize). Since the 2010/11 season Koffler has been an ensemble member of the Theater Braunschweig.

Since 2008 Koffler has once again appeared frequently in film and TV productions. Recent feature film roles include in Rosa von Praunheim's TOUGH LOVE (2015), Daniel Harrich's MEISTER DES TODES (2015), and Mia Meyer's TREPPE AUFWÄRTS (2015). He was seen on television in ENGEL UNTER WASSER – EIN NORDSEEKRIMI and TOD IM INTERNAT. He recently completed shooting of Michael Klier's new film, IDIOTEN DER FAMILIE, which will also star Jödis Triebel and Lilith Stangenberg.

## BIOGRAPHY JÖRG SCHÜTTAUF (JOHANN BARNERT)

Jörg Schütttauf attracted attention last year in Franziska Meletzky's FORWARDS EVER! (2017) with his portrayal of the actor Otto Wolf, who impersonates Erich Honecker in order to free his daughter from the clutches of the Stasi in the days before the fall of the Berlin Wall. In 2018 he was seen in Christian Schwochow's highly-acclaimed ZDF miniseries BAD BANKS, Emily Atef's drama MACHT EUCH KEINE SORGEN!, and Martina Plura's DREIZEHNUHRMITTAGS. In addition he made a notable



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appearance in Lars Kraume's Lola-winning *THE PEOPLE VS. FRITZ BAUER* (2015) with Burghart Klaussner and Sebastian Blomberg.

Schüttauf was born in 1961 in Chemnitz, Germany. At around the same time he graduated from the Theaterhochschule "Hans Otto" in Leipzig, he gave his screen debut in the award-winning tragicomedy *ETE UND ALI* (1985). This was followed by theater engagements in Magdeburg and Potsdam as well as at the Maxim Gorki Theater Berlin. In 2013 in Hamburg, he played the leading role in the premiere of *THE HUNDRED-YEAR-OLD MAN WHO CLIMBED OUT THE WINDOW AND DISAPPEARED*, the stage adaptation of the bestselling novel of the same name.

In addition to numerous episodes of *POLIZEIRUF 110* and notable appearances in TV series including *DER FAHNDER*, *WOLFF'S TURF*, *DAS TRAUMSCHIFF*, and *BELLA BLOCK*, further highlights of his film and television career include the lead character in Egon Günther's historical drama *Lenz* and the role of a jailed drug addict in the drama/crime thriller *DER GROSSE ABGANG*. He also earned wide acclaim for his leading roles in Jo Baier's award-winning TV series *DER LADEN* and in Hannes Stöhr's multi-award-winning box-office hit *BERLIN IS IN GERMANY* (2001), for which Schüttauf won the Preis der deutschen Filmkritik.

From 2001 to 2009 he played Chief Inspector Fritz Dellwo alongside Andrea Sawatzki in the detective series *TATORT* in Frankfurt am Main. Since then he has also been seen in Alexander Adolph's drama *I'VE NEVER BEEN HAPPIER* (2009), Matti Geschonneck's detective thriller *HELEN DORN – DAS DRITTE MÄDCHEN* (2014), and Thomas Berger's two-part TV miniseries *TOD EINES MÄDCHENS*. After *THE PEOPLE VS. FRITZ BAUER*, he also appeared in Lars Kraume's film adaptation *DENGLER – AM ZWÖLFTEN TAG*.

Jörg Schüttauf has won multiple Grimme Awards and has also been honored with the German Television Award and Hessian Television Award. For his role in *FORWARDS EVER!* he won the 2017 Bavarian Film Award for Best Actor.

## BIOGRAPHY JEANNETTE HAIN (WALTRAUT BARNERT)

Munich-born Jeanette Hain was discovered by Sherry Hormann in 1996 while a directing student at the University of Television and Film Munich, and then took on the leading role in the TV movie *DIE CELLISTIN*.

In 1998 she appeared alongside Götz George in Hermine Huntgeburth's *THE TRIO*.



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She has since been frequently seen in high-quality television productions. Last year she was part of the ensemble in the first two seasons of the acclaimed series *BABYLON BERLIN*. She celebrated her first box-office hit in 2014 alongside Til Schweiger, Emma Schweiger, and Dieter Hallervorden in the blockbuster *HEAD FULL OF HONEY*.

Film audiences first got to know Hain in such successful productions as *MRS. RETTICH*, *CZERNI AND I* (1998), Hermine Huntgeburth's *THE TRIO* (1998), *SASS* (2001), *THE FAREWELL* (2000), *THE JOURNEY TO KAFIRISTAN* (2001), and *TKKG: THE SECRET OF THE MYSTERIOUS MIND MACHINE* (2006). She subsequently appeared alongside Emily Blunt and Rupert Friend in the English production *THE YOUNG VICTORIA* (2009) under the direction of Jean Marc Vallée. In addition she took on guest roles in Steven Daldry's *THE READER* (2008), an adaptation of the bestseller by Bernhard Schlink, as well as in Julie Delpy's *THE COUNTESS* (2009). In Estonia in summer 2009, she filmed Chris Kraus's *THE POLL DIARIES* (2010). In *ALBERT SCHWEITZER* (2009) she played the jungle doctor's daughter. In 2010 Hain appeared alongside Rachel Weisz in *THE WHISTLEBLOWER*. In 2011 Dominik Graf's *DREILEBEN – DON'T FOLLOW ME AROUND* was aired on television.

In 2012 she featured in the German-Swedish production *AN ENEMY TO DIE FOR* and in the Austrian feature film *THE STRANGE CASE OF WILHELM REICH* with Klaus Maria Brandauer in the title role.

In 2013 she appeared in *THE FORBIDDEN GIRL* as well as in Pepe Danquart's *LAUF JUNGE LAUF*. Hain was part of the cast of another box-office success in the Eberhofer detective thriller *WINTERKARTOFFELKNÖDEL* (2014), originally for television, with Sebastian Bezzel. This was followed by *THERAPY FOR A VAMPIRE* (2014), *DIE INNERE ZONE* (2014), and *LÜGEN UND ANDERE WAHRHEITEN* (2014) as well as Hans Steinbichler's *A LIFE FOR FOOTBALL* (2014). Filming has already been completed for her next collaboration with Til Schweiger, *KLASSENTREFFEN* (2018), in which she will feature alongside Schweiger, Milan Peschel, and Samuel Finzi.

In addition to the 2004 Golden Nymph Award for her performance in *DIE FRAU DES ARCHITEKTEN*, Jeanette Hain was honored with the 1999 Diva Award. She won the 2010 Grimme Award for Dominik Graf's *KOMMISSAR SÜDEN* und der *LUFTGITARRIST*. In 2011 she won the Bambi as best German actress for her performance in *THE POLL DIARIES*.

## BIOGRAPHY LARS EIDINGER (EXHIBITION GUIDE HEINER KERSTENS)

Lars Eidinger is one of Germany's leading actors. He celebrated his greatest successes to date on the stage, but he has also frequently appeared in major feature films, including international productions. He collaborated with Olivier Assayas in the director's Cannes competition entries *THE CLOUDS OF SILS MARIA* (2014) and *PERSONAL SHOPPER* (2016) and also featured in Claire Denis's *HIGH LIFE* (2018). In German movie theaters, Eidinger most recently offered a compelling performance in Chris Kraus's *THE BLOOM OF YESTERDAY* (2016), and also took on an important role in the first two episodes of *BABYLON BERLIN* (2017) by Tom Tykwer, Henk Handloegten, and Achim von Borries. This year audiences can see Eidinger alongside Bjarne Mädel in Markus Goller's *25 KM/H* (2018), as Brecht in Joachim A. Lang's *BRECHT'S THREEPENNY FILM* (2018), and in Christian Alvart's Sebastian Fitzek adaptation *ABGESCHNITTEN* (2018) with Moritz Bleibtreu and Jasna Fritzi Bauer. He also captivated television audiences in the British series *SS-GB*, produced by Philipp Kadelbach, in addition to four episodes of the Netflix series *SENSE 8* by the Wachowski siblings.

Eidinger was born in 1976 in Berlin. From 1995 to 1999 he studied acting at the Ernst Busch Academy of Dramatic Arts in Berlin. While still a student, he appeared frequently on the stages of the Deutsches Theater before joining the ensemble of the Berliner Schaubühne in 1999, where he has since been seen in productions of *HAMLET*, *RICHARD III*, *DEMONS*, *A MIDSUMMER NIGHT'S DREAM*, *A DOLL'S HOUSE*, *HEDDA GABLER*, and *THE MISANTHROPE*, and celebrated his directorial debut at the Schaubühnenstudio in 2008 with a production of *THE ROBBERS*. In 2013 he directed *Romeo and Juliet* on the main stage of the Schaubühne to wide acclaim.

After a number of TV guest appearances and short film roles, Eidinger gave his cinematic debut alongside Birgit Minichmayr in Maren Ade's drama *EVERYONE ELSE* (2009), which won two jury awards at the Berlinale and was nominated for the German Film Award in 2010. For his convincing performance in the TV movie *RELATIONS*, he was nominated for the 2010 German Television Award. He went on to feature in Tim Fehlbaum's apocalypse thriller *HELL* (2011) alongside Hannah Herzsprung, as Georg Trakl in Christoph Stark's *TABU – THE SOUL IS A STRANGER ON EARTH* (2011), and in Hendrik Handloegten's *SUMMER WINDOW* (2011). He earned acclaim the following year for his performance in Hans-Christian Schmid's *HOME FOR THE WEEKEND* (2012), which entered the Berlinale Competition. The same year he appeared in Peter Greenaway's *GOLTZIUS AND THE PELICAN COMPANY* and Urszula Antoniak's *CODE BLUE*, his first English-language films. Eidinger stood out in his convincing portrayal



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of Siegfried Wagner in the major TV production DER CLAN – DIE GESCHICHTE DER FAMILIE WAGNER (2013). He was subsequently seen in movie theaters in Stina Werenfels's DORA OR THE SEXUAL NEUROSES OF OUR PARENTS (2015) and in FAMILIENFEST (2015) by Lars Kraume, for whom he also appeared in the highly-acclaimed TV event THE VERDICT the following year. In addition he took on a role in the ten-part miniseries SHADES OF GUILT (2017), based on the short stories by Ferdinand von Schirach.

## BIOGRAPHIES CREW

### BIOGRAPHY FLORIAN HENCKEL VON DONNERSMARCK (SCREENPLAY, PRODUCER AND DIRECTOR)

Florian Henckel von Donnersmarck, born 1973 in Cologne, studied Directing at the Munich Film Academy. His first student short film DOBERMANN (1998) won the Max Ophüls Award and the Shocking Shorts Award among many others.

His first feature as writer and director, THE LIVES OF OTHERS (2006) won the German and European Film Awards for Best Picture, Best Director, Best Screenplay and Best Lead Actor, and the BAFTA, David di Donatello and Academy Awards for Best Foreign Language Film. His second feature,

THE TOURIST (2010), was nominated for three Golden Globes in the Best Picture, Best Actor and Best Actress categories. He is member of the Bavarian and Northrhine Westfalian Orders of Merit, was elected a Young Global Leader by the World Economic Forum in 2013 and serves as a Trustee of the American Academy in Berlin.

### BIOGRAPHY CALEB DESCHANEL (DOP)

Caleb Deschanel studied at the USC School of Cinematic Arts and the American Film Institute. He first captivated filmgoers with his camera work in THE BLACK STALLION (1979) and BEING THERE (1979), both seen in movie theaters in 1979. He was nominated for an Oscar® in both 1983 and 1984 for his work in THE RIGHT STUFF (1983) and THE NATURAL (1984). In 1982 he made his directorial debut with THE ESCAPE ARTIST, featuring Raul Julia, Griffin O'Neal, and Joan Hackett in the leading roles. He went on to direct CRUSOE (1988) with Aidan Quinn and several episodes of the TV series TWIN PEAKS and LAW & ORDER: TRIAL BY JURY.

In 1996 he was responsible for the cinematography in FLY AWAY HOME (1996) and was nominated for his third Academy Award, also receiving a nomination for Outstanding Achievement in Cinematography from the American Society of Cinematographers (ASC).



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He was the cameraman for Forest Whitaker's *HOPE FLOATS* (1998) and Luis Mandoki's *MESSAGE IN A BOTTLE* (1999), and won awards for his sumptuous camera work in two projects, *ANNA AND THE KING* (1999) and Roland Emmerich's *THE PATRIOT* (2000). The latter film earned him his fourth Oscar® nomination as well as another ASC Award. He was once again honored by the MPAA with an Oscar® nomination for his work in Mel Gibson's *THE PASSION OF THE CHRIST* (2004).

His filmography also includes such titles as *NATIONAL TREASURE* (2004), *THE SPIDERWICK CHRONICLES* (2008), Robert Towne's *ASK THE DUST* (2006), and Nick Cassavete's *MY SISTER'S KEEPER* (2009). He recently worked with William Friedkin in *KILLER JOE* (2011) and with Jim Sheridan in *DREAM HOUSE* (2011). He subsequently collaborated in *JACK REACHER* (2012) with Tom Cruise, *ABRAHAM LINCOLN: VAMPIRE HUNTER* (2012), and *A WINTER'S TALE* (2014). His most recent projects have included Warren Beatty's *RULES DON'T APPLY* (2016) and Denise DiNovi's *UNFORGETTABLE* (2017). Deschanel is currently working on director Jon Favreau's live-action movie *THE LION KING* (2019).

In 2010 Caleb Deschanel received the ASC Lifetime Achievement Award.

## MAX RICHTER (MUSIC)

Max Richter is celebrated as one of the most influential composers of his generation, an electro-acoustic artist whose music defies categorization into any specific genre.

He has composed the music for over 50 films in addition to countless TV and theater projects. His most recent collaborations include the feature films *HOSTILES* (2017), *MISS SLOANE* (2017), and *THE SENSE OF AN ENDING* (2017), the FX miniseries *TABOO*, and *THE LEFTOVERS* for HBO. His 2004 composition *On the Nature of Daylight* opens and concludes Dennis Villeneuve's film *ARRIVAL* (2017).

His other projects have included Ari Folman's award-winning *WALTZ WITH BASHIR* (2008), Ritesh Batra's *DABBA* (2013), Martin Scorsese's *SHUTTER ISLAND* (2010), the Broadway performance of *MACBETH* with Alan Cummings in the title role, the National Theatre of Scotland's internationally-acclaimed production *BLACK WATCH*, and ballet performances by The Joffrey Ballet, The Royal Ballet, Nederlands Dans Theatre, Lucinda Childs, Paul Taylor, New York City Ballet Theatre, and many others.

## BIOGRAPHY SILKE BUHR (PRODUCTION DESIGN)

Silke Buhr was responsible for the production design in Florian Henckel von Donnersmarck's feature film debut *THE LIVES OF OTHERS* (2006), for which she won a German Film Award in 2007.

She was also the production designer for *NEVER LOOK AWAY* producers Wiedemann & Berg in their box-office hit *WHO AM I* (2014), also earning a German Film Award in 2015.

After an apprenticeship as a carpenter, Buhr studied interior design at the Ostwestfalen-Lippe University of Applied Sciences, where she earned her engineering degree. She then pursued graduate studies in film and television production design at the Rosenheim University of Applied Sciences in cooperation with the University of Television and Film Munich. Since 1997 Buhr has worked as a production designer for a variety of film productions, including Vanessa Jopp's *FORGET AMERICA* in 2000.

She was later responsible for the production design in the two Feo Aladag films *WHEN WE LEAVE* (2011) and *INBETWEEN WORLDS* (2014) as well as in Sherry Hormann's *THE PURSUIT OF UNHAPPINESS* (2012).

Buhr has collaborated with director Chris Kraus in the dramas *SHATTERED GLASS* (2002), *4 MINUTES* (2007 – Production Design Award at Hof International Film Festival), *THE POLL DIARIES* (2010), and *THE BLOOM OF YESTERDAY* (2016 – nomination German Film Award). For *THE POLL DIARIES* she won the 2010 Bavarian Film Award and the 2011 German Film Award.

## BIOGRAPHY GABRIELE BINDER (COSTUME DESIGN)

Gabriele Binder was responsible for the costume design in Florian Henckel von Donnersmarck's feature film debut *THE LIVES OF OTHERS* (2006), for which she was nominated for a German Film Award.

She studied design and art history at the Berlin University of the Arts and first worked in the fashion industry and as a stylist for Jim Rakete, Helmut Newton, and Anton Corbijn, among other personalities, as well as for opera productions and dance theater. She first became involved with film productions as an art department assistant in films including *THE NAME OF THE ROSE* (1985) and as the costume design assistant in Wim Wenders' *FARAWAY, SO CLOSE!* (1993).

*FRAUEN SIND WAS WUNDERBARES* (1994) was Binder's first project as principal costume designer, which also marked the beginning of her long-time collaboration with director Sherry Hormann, going on to provide the costume design in films including the football comedy *GUYS AND BALLS* (2004), the international screen adaptation of Waris Dirie's autobiography *DESERT FLOWER* (2009), *THE PURSUIT OF UNHAPPINESS* (2012), and the harrowing drama *3096* (2013) about the story of Natascha Kampusch.

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These were followed by international productions including the French action thriller *LARGO WINCH* (2010) by Jerome Salle and its sequel as well as Angelina Jolie's civil war drama *IN THE LAND OF BLOOD AND HONEY* (2011) about the Bosnian War. She recently collaborated in Kilian Riedhof's *BACK ON TRACK* (2013), and also dressed the actors in the two television events *THE MURDER FARM* and *RIVALS FOREVER – THE SNEAKER BATTLE*.

## PRODUCTION COMPANY WIEDEMANN & BERG FILM

Wiedemann & Berg Film was founded in 2003 by Quirin Berg and Max Wiedemann, and with its steady stream of film hits drawing acclaim from audiences and critics alike, is one of Germany's most successful production companies. Films produced by Wiedemann & Berg include Florian Henckel von Donnersmarck's *THE LIVES OF OTHERS*, which won an Oscar® for Best Foreign Language Film, Baran bo Odar's hacking thriller *WHO AM I*, and Simon Verhoeven's comedy *WELCOME TO GERMANY*, with 3.9 million viewers the most successful German film of the year 2016. In October 2018 *NEVER LOOK AWAY*, the newest film by Florian Henckel von Donnersmarck, will open at movie theaters.

Under the umbrella of Wiedemann & Berg Television, founded in 2010, numerous TV films and series for all the major German broadcasters are also produced. They include such historical film events as *DIE SPIEGEL-AFFÄRE*, *LINE OF SEPARATION*, *RIVALS FOREVER – THE SNEAKER BATTLE*, and the feature film trilogy *NSU: GERMAN HISTORY X* along with the establishment of new TATORT teams (*WEIMAR*, *DRESDEN*) and pioneering projects like the first in-house produced German pay-TV series *ADD A FRIEND* (2012–14), the award-winning series *4 BLOCKS* (currently in its second season) for TNT Serie, the first German Netflix original *DARK*, and *PAGAN PEAK*, one of the first series for Sky.

The producers and their projects have been honored with prizes including the Academy Award, BAFTA, César, Romy, European Film Award, Hollywood Reporter Award, LA Critics Award, Bavarian TV Award, Bavarian Film Award, German Television Award, German Film Award, Golden Camera, Golden Nymph Award, Grimme Award, Magnolia Award, Mira Award, Rockie Award, GQ Award, and Bambi.

## WORLD SALES BETA CINEMA

BETA CINEMA has established itself as a world sales and co-financing company for quality feature films that combine commercial viability with artistic integrity. Affiliated with Jan Mojto's Beta Film, a major European media group, BETA CINEMA's theatrical footprint ranges from Oscar® winners to worldwide B.O. hits like *THE LIVES OF OTHERS*, *THE COUNTERFEITERS*, *IL DIVO* or *DOWNFALL*.

Current highlights include the 2018 Sundance and Berlinale entry *THE HAPPY PRINCE*, written and directed by Rupert Everett, who also stars alongside Colin Firth and Emily Watson, the Berlinale 2018 competition titles *IN THE AISLES*, *3 DAYS IN QUIBERON* and *ÁGA* as well as Cannes 2018 crowd-pleaser *WOMAN AT WAR* and the latest work by *THE LIVES OF OTHERS* director, Florian Henckel von Donnersmarck: *NEVER LOOK AWAY*.



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