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A Pergamon Film Production
A Wiedemann & Berg Film Production

Never Look Away

A Florian Henckel von Donnersmarck Film

Running Time: 189 minutes

Rated R

Germany's Official Selection for the 2019 Academy Award® for Best Foreign Language
Film

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NEVER LOOK AWAY

The Cast

Kurt Barnert	TOM SCHILLING
Professor Carl Seeband	SEBASTIAN KOCH
Ellie Seeband	PAULA BEER
Elisabeth May	SASKIA ROENDAHL
Professor Antonius van Verten	OLIVER MASUCCI
Martha Seeband	INA WEISSE
Günther Preusser	HANNO KOFFLER
Johann Barnert	JÖRG SCHÜTTAUF
Waltraut Barnert	JEANETTE HAIN
Exhibition Guide Heiner Kersten	LARS EIDINGER

NEVER LOOK AWAY

The Filmmakers

Director, Screenwriter & Producer FLORIAN HENCKEL VON DONNERSMARCK
Producers JAN MOJTO
 QUIRIN BERG
 MAX WIEDEMANN
 CHRISTIANE HENCKEL VON DONNERSMARCK
Co-Producers CHRISTINE STROBL
 DIRK SCHÜRHOFF
Director of Photography CALEB DESCHANEL, A.S.C.
Editor PATRICIA ROMMEL, B.F.S.
Productino Designer SILKE BUHR
Costume Designer GABRIELE BINDER
Music MAX RICHTER
Casting SIMONE BÄR
 ALEXANDRA MONTAG

NEVER LOOK AWAY

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.

NEVER LOOK AWAY

About the Production

With his third feature film, Florian Henckel von Donnersmarck, winner of the Academy Award® 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. 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 a 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. 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 (The star of THE LIVES OF OTHERS), 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 made the decisive move that led to NEVER LOOK AWAY. 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 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 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 immediately 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. This promise was not only fulfilled but exceeded. *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 intense and exciting experience during the production of *THE LIVES OF OTHERS*,” explains Quirin Berg. “Through the years, we have continued to talk with each other 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.” 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. 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 intellectual, a brilliant creative person and an artist. Ambitious projects necessitate both – a subtle vision, and also the strength to implement it in the right way. This was already there in

THE LIVES OF OTHERS, but he has 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: “Florian is never tentative” 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 great, genuine art is created. Art is one of the 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 and process?”

Wiedemann adds: “For a long time the cinematic treatment of German history 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 Freedom Republic of Germany. 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 is an 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.

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 daughter. Of course, I prepped them with questions in order to make everything even a bit more authentic.”

But underscoring what is crucial to him, he says “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 Tom Schilling, 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 Kurt 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 art school Kunstakademie, where at the time some of West Germany’s most important artists completely revolutionized their field. His love of Elisabeth Seeband leads to a 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. For him art didn’t have any power; rather, it exists to give consolation. I reflected for a long time about what he meant. 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: 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 been featured as the lead in Henckel von Donnersmarck’s Oscar®-winning THE LIVES OF OTHERS, a role 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. 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. 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 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 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: “Professor Seeband’s 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 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 role. “I did screen tests with a considerable number of actresses for the role of Ellie,” the director recounts. “There were 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 right 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 everything. She is a godsend for any director.”

Paula Beer sums up her work on the set “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 play key characters in the life of Kurt Barnert. About Rosendahl, who appears as Kurt’s aunt Elisabeth, he says: “The screen tests with Saskia Rosendahl were a very emotional experience.” 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. 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. I immediately offered him the role.”

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.

Asked about his legendary cinematographer, Henckel von Donnersmarck says: “Caleb Deschanel is 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 a drive-in theatre in New York. The images made an impression on me as if I had experienced them myself. Even as a child I realized 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 grew.”

Maurizio Silvi was already the make-up designer for Florian Henckel von Donnersmarck’s previous film **THE TOURIST**: “Thanks to him so much harmony and beauty came 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**).”

His work with the composer Max Richter was crucial. “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 had 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.”

Also, on board again was “Simone Bär, our brilliant casting director who was already famous before THE LIVES OF OTHERS, she did the casting for GOOD BYE, LENIN! Since then she has worked with Quentin Tarantino in INGLOURIOUS 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, 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.”

“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. NEVER LOOK AWAY is the best argument, the best reason for going to the movies.”

NEVER LOOK AWAY

Historical Context by John-Paul Stonard

Throughout the twentieth century in Germany art, history, and individual lives were entwined in a way as complicated as it was dramatic. Art, and in particular painting, became a battleground, the stage for political struggle by other means. During the Weimar Republic the focus of this struggle was the Bauhaus, the school of art and design at which all the leading artists either studied or taught, and which was eventually closed by the Nazi party in the early 1930s, who saw it as internationalist and bolshevist. For the Nazis, modern art was a sign of mental illness, a diagnosis that many in the general public would have agreed with, in Germany and elsewhere. Entartete Kunst, or the ‘Degenerate Art’ exhibition opened in Munich in 1937 and travelled to a number of German cities. Hundreds of paintings and sculptures by artists such as Wassily Kandinsky, Ludwig Kirchner, Max Beckmann, and Paul Klee, who the Nazi party deemed ‘degenerate’, were showing alongside derogatory slogans — the works had been confiscated from museums and private collections and were eventually either auctioned off or destroyed. Entartete Kunst was one of the most popular exhibitions of all time, with over two million visitors at the Munich showing alone. Although many went to laugh and jeer, others went to see the paintings in a genuine spirit of curiosity — it was the first large exhibition of modern art ever mounted.

The Nazi attack on the cultural world wiped out an entire generation of artists. They were either killed or forced to emigrate or live in the darkness of ‘inner emigration’, unable to work or to exhibit publicly throughout the twelve years of the Third Reich. For those artists born in the 1930s, and who remained as children in Germany throughout the Nazi period, the experience of the horrors of war, not least the aerial bombardment of German towns, culminating in the total destruction of Hamburg, Dresden, and many other towns and cities, were formative experiences. Yet after 1945, as knowledge of the horrors of the Third Reich slowly emerged, it was far from clear how artists might reflect back on the history of disaster and defeat. Few artists actually drew the cities of rubble or referred to the collapse of Nazis — all the good artists of the older generation were gone.

The Allied victors divided Germany into four zones of military occupation, Russia in the east, the French, American and German in the west. Exhibitions of modern art came to play an important role for the military governments to justify their presence and establish links with the defeated German population. Art schools were re-established, and German artists slowly began showing their work. Yet divisions remained, particularly with the violent split of the country in 1949 into two separate states: the GDR, or German Democratic Republic in the east, and the Federal Republic of Germany in the west. In art schools in the GDR the Soviets enforced a strict policy of Socialist Realism, a figurative style of painting showing healthy, productive and positive-minded workers. It was really Nazi art without the muscle-bound heroism. In West Germany art schools embraced the experimentalism and individualism that were the legacy of the early twentieth century avant-garde art movements. The division between these two positions — Socialist Realism versus ‘Formalism’ (a word that means something like abstraction) — dominated debates at the time, and often hinged on what one thought of the work of Picasso — who could please both camps, but also often neither. In East German art school’s traditional techniques of painting were taught, including drawing from the human figure and the glazing technique of painting in oils. Artists were seen as part of a wider Socialist society in which everyone was to play a role — painters did so by creating inspiring murals for public buildings. There were many good painters in the East, artists such as Willi Sitte, the head of the official union of artists, whose paintings combined figurative imagery with an expressive, unnaturalistic style. But Sitte was first and foremost a Socialist painter.

It was as a Socialist painter that Gerhard Richter had his first success. Born in 1932 and raised near Dresden, Richter had witnessed the horrors of war first hand, and began his career as an artist in East Germany in the years of wiederaufbau — the physical reconstruction of towns and cities. Shortly after finishing his studies at the Dresden Art Academy he was commissioned to paint a mural at the German Hygiene Museum in Dresden, executing what he later described as a ‘peace-joy-happiness’ scene of figures enjoying leisure time in idyllic surroundings. Yet for Richter, as for many other ambitious East German artists, the lure of the West was too great — to be an artist in cities such as Hamburg, Munich and Cologne was to have money and, above all, creative freedom.

In the years before the Berlin Wall it was relatively easy to cross the border, simply by boarding a local train in East Berlin and alighting in West Berlin. The trick was not to take luggage, which would signal your intention not to return. Richter moved to West Germany with his wife, Ema, in 1961, and settled in the small city of Düsseldorf where he enrolled in the Kunstakademie, the most exciting and experimental art school in Germany at the time.

Artists in the West enjoyed freedom, and a sense of being part of an international art scene. Yet they also faced the problem of how to confront the recent past, the actions of their parents' generation, and also themselves — what it meant to be German in the wake of the Third Reich. At first it was hardly a subject for art at all — discussion of the Nazi years and the war was taboo. In the decade after Richter arrived in the West the astonishing pace of recovery, known as the Wirtschaftswunder, or Economic Miracle, created a boom time for art in which it was much easier to avoid historical reflection. Yet the traces of it were everywhere — many Nazi officials had simply been re-employed after the War, particularly in the Civil Service. Family photo albums were full of snapshots of relatives in Wehrmacht (German Army) uniforms, and the very fabric of German cities was a permanent reminder of the horrors of war.

Many well-known artists studied and taught at the Kunstakademie, but by far the most influential was Joseph Beuys. His charisma, if not his art, had a direct influence on Richter's generation — Beuys held that art was the solution to many social problems, and that making and interacting with art should stand at the heart of democratic society. He was also a mystic, who claimed to have been rescued from a Luftwaffe plane during the war, when he served as a fighter pilot, and kept alive by being swaddled in felt and rubbed fat. He saw felt and fat as magical, charged substance, and used them throughout his career as an artist.

Beuys drew on his experiences fighting in the War, but it was for others to vent their anger and disbelief at recent history. As knowledge emerged of the concentration camps, of the mass sterilization of hundreds of thousands of people, and the extermination of millions, the majority Jewish, it seemed both an impossible and morally unavoidable subject for art. Gerhard Richter's approach was brilliant for the straightforward, unwavering view it gave on this history. His combination of family and newspaper photographs, painted in a style that seemed as mechanical as photography (based in part on his training in traditional painting techniques in Dresden) threw

light on difficult topics, but avoided commenting on them, or getting entangled in the ideological debates at the time. At a time when debates about art were still dominated by the opposition between east versus west, Socialist Realism versus Abstraction, Richter created paintings that were emptied of all ideology — they didn't tell the viewer what to think, and were also very beautiful to look at, the result of Richter's choice of subject and beguiling technique.

Richter went on to make many works that combined art and history, personal life and national fate, not least his cycle of paintings, October 18, 1977, based on images of the Baader-Meinhof terrorist group. His paintings stand alongside those of artists such as Anselm Kiefer and Georg Baselitz, reflecting back over the violence and tumult of the twentieth century, showing how art can both reveal historical truths and act as a form of reconciliation and understanding in the wake of trauma.

NEVER LOOK AWAY

About the Cast

Born in East Berlin in 1982, **Tom Schilling (Kurt Barnert)** is one of the leading stars of German cinema. He won the Lola Award for Best Actor (German Film Award) for his role in the cult film OH BOY (2012), Jan Ole Gerster's directorial debut, which became an unexpected hit and swept the German Film Awards with six Lolas including Best Feature Film. Schilling just completed shooting Gerster's new film, LARA (2018).

Schilling was approached at the age of twelve by director Thomas Heise and went on to perform in the play IM SCHLAGSCHATTEN DES MONDES at the Berliner Ensemble. Over the next four years more theater productions followed.

Schilling made his film breakthrough in Hans-Christian Schmid's CRAZY (2000) for which he received the Bavarian Film Award for Best Young Actor, which launched his prolific film career.

His numerous film credits include PLAY IT LOUD! (2003), BEFORE THE FALL (2004), BLACK SHEEP (2006). WHY MEN DON'T LISTEN AND WOMEN CAN'T READ MAPS (2007), ROBERT ZIMMERMANN WUNDERT SICH ÜBER DIE LIEBE (2008), and HAI-ALARM AM MÜGGELSEE (2013), the latter three all directed by Leander Haussmann. He appeared in Uli Edel's THE BAADER MEINHOF COMPLEX (2008), and played the young Adolf Hitler in Urs Odermatt's MEIN KAMPF (2011), based on the play by George Tabori. He played Prince Otto in LUDWIG II (2012), as well as the title role in the adaptation of Büchner's play WOYZECK. Additional appearances include the hit thriller WHO AM I (2014), produced by Wiedemann & Berg, and PUNK BERLIN 1982 (2015).

Schilling's international film credits include 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.

On television, some of Schilling's acclaimed performances include roles in Oliver Hirschbiegel's six-part event THE SAME SKY, the "Die Opfer – Vergesst mich nicht" episode of the trilogy NSU GERMAN HISTORY X directed by Züli Aladag and produced by Wiedemann & Berg, the

hit television series GENERATION WAR directed by Philipp Kadelbach, as well as the three-part family drama HOTEL ADLON - A FAMILY SAGA by Uli Edel. He will soon be seen as the young Bertold Brecht in Heinrich Breloer's BRECHT.

Sebastian Koch (Professor Carl Seeband) collaborated with Florian Henckel von Donnersmarck on the director's first film, THE LIVES OF OTHERS (2007). The Karlsruhe-born actor received many nominations and awards for his outstanding performance as Georg Dreymann. Koch has since been regarded as one of the most internationally successful German actors of his generation.

He attracted wide attention for 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).

He was honored twice in the same year, 2002, with the Grimme Award – no actor had received two Grimmes in the same year in over 30 years - for his role in Keglevic's DANCE WITH THE DEVIL and Heinrich Breloer's THE MANNS, for which he also received the Bavarian TV Award. He followed with roles in Costa Gavras' AMEN (2002) and Jo Baier's OPERATION VALKYRIE (2004), and won the German Television Award for his portrayal of Nazi criminal Albert Speer in Heinrich Breloer's multi-part drama SPEER UND ER (2005)

Koch went on to star in Paul Verhoeven acclaimed World War 2 drama BLACK BOOK (2006) and was nominated for an International Emmy Award for Best Performance by an Actor in 2008 for his performance in SEA WOLF, based on the Jack London classic.

Some of the international productions he has appeared in include Jaume Collet-Serra's UNKNOWN (2011) with Liam Neeson, Mike Figgis' SUSPENSION OF DISBELIEF (2012), GOD LOVES CAVIAR, with John Cleese and Catherine Deneuve, John Moore's A GOOD DAY TO DIE HARD (2013) and Ridley Scott's THE VATICAN (2014).

In 2015 Koch starred in the French-German film KALINKA (2015) with Daniel Auteuil, and in Tom Hooper's Oscar®-nominated film THE DANISH GIRL (2016) with Eddie Redmayne. He was also seen in a recurring role in the fifth season of the acclaimed American series HOMELAND (2015). That same year he appeared in Steven Spielberg's Oscar® nominated BRIDGE OF SPIES. He will next be seen in Paul Weitz's new film, BEL CANTO (2018), with Julianne Moore and Ken Watanabe.

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

Born in 1995, **Paula Beer (Elisabeth Seeband)** is one of Germany's rising young stars.

She started her career as young member of the theater ensemble of the Friedrichstadtpalast Berlin. At 14, she was cast by director Chris Kraus as the female lead in his 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 classes she had begun while shooting 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 for Best Actress, in Kai Wessel's PAMPA BLUES (2015), and Theresa von Eltz's 4 KINGS (2015).

Beer's role in François Ozon's FRANTZ (2016) propelled her international profile further. She was honored with the Best Young Actress award at the Venice Film Festival, and received Most Promising Actress nominations for the César and Lumières awards, as well as for the Best Actress Award at the 2017 European Film Awards.

Earlier this year she starred in Christian Petzold's acclaimed new film TRANSIT (2018) alongside Franz Rogowski.

Born in 1968, **Oliver Masucci (Professor Antonius van Verten)** has been one of the most sought-after German actors since his 2015 breakthrough as Adolf Hitler in David Wnendt's LOOK WHO'S BACK, for which he was nominated for a German Film Award for Best Actor. Audiences continued to took notice of his performances in Phillip Stölzl's three-part film BROTHERHOOD – THE LEGEND OF WINNETOU RETURNS, and in the acclaimed 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, and in DARK, the first German Netflix series, both produced by Wiedemann & Berg.

He can currently be seen in German movie theaters in Timon Modersohn's SPIELMACHER (2018) as well as in Oskar Roehler's HERRLICHE ZEITEN (2018).

The Stuttgart-born actor started his acting career in the theater. He has performed all over Germany from Basel (1995), to the Schauspielhaus Hamburg (1996–2002), the Münchener Kammerspiele (2001), the Schauspiel Hannover (2000–2005), the Schauspielhaus Bochum (2003–2005), the Schauspielhaus Zürich (2005–2009), and Salzburg Festival (1999 and 2007). Since 2009 he has been a permanent ensemble member of the Burgtheater, where he performs leading roles in such acclaimed productions as Krieg und Frieden, Solaris, Die Ahnfrau, and Das trojanische Pferd.

Born in 1993 **Saskia Rosendahl (Elisabeth May)** is considered one of Germany's most talented young actresses since her performance as the fifteen-year-old LORE in Australian director Cate Shortland's acclaimed post-WW2 film, for which she won the Australian Academy of Cinema and Television Acting Award (AACTA) for Best Young Actress, several Australian Critics awards as well as the Stockholm Film Festival Best Actress Award. She was named Germany's Shooting Star at the 2013 Berlin Film Festival.

Rosendahl gained her first stage experience in the children's ballet of the Opera in Halle an der Saale where she was born. She made her film debut in 2010 in Wolfgang Dinslage's mother-daughter drama FÜR ELISE.

Following LORE, she appeared in Denis Dercourt's A PACT (2013) and in Burhan Qurbani's WE ARE YOUNG, WE ARE STRONG (2014). Her television credits include roles in Hermine Huntgeburth's DEPARTURE (2016), Wolfgang Murnberger's KÄSTNER UND DER KLEINE DIENSTAG (2016), and Friedemann Fromm's THE WEISSENSEE SAGA. Her other film credits include Nicolette Krebitz's WILD (2016) and Matthias Starte's NOWHERE (2016).

She was seen most recently as one of the leads in Hans-Christian Schmid's acclaimed eight-part miniseries THE VANISHING.

Ina Weisse (Martha Seeband) 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, and performed at the Münchner Kammerspiele and Nationaltheater Mannheim. Since her film 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 twice, in 2012 and 2016.

From 2000 to 2002 Weisse studied directing at the University of Hamburg. Her feature film debut THE ARCHITECT (2008) was selected for the Hof and Berlin International Film Festivals, and won several awards including the Max Ophüls Prize for Best Screenplay. She has since completed the documentary THE NEUE NATIONALGALERIE (2017) and will begin shooting the German/French feature film DAS VORSPIEL in the Fall of 2018.

NEVER LOOK AWAY

About the Filmmakers

Florian Henckel von Donnersmarck (Screenplay, Producer, and Director) was born in 1973 in Cologne, and 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 debut film as writer and director was THE LIVES OF OTHERS (2006). Among its many accolades, it won the Academy Award for Best Foreign Language Film, the LAFCA, NYFCC, BAFTA, César, and David di Donatello Awards for Best Foreign Language Film. It also won the European Film Awards for Best Film, Best Screenwriter, and Best Actor as well as German Film Awards for Best Film, Best Director, Best Actor, Best Screenplay, Best Cinematography, Best Supporting Actor, and Best Production Design.

His second feature, THE TOURIST (2010), was nominated for three Golden Globes in the Best Picture, Best Actor and Best Actress categories. He is a 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.

Caleb Deschanel (Director of Photography) studied at the USC School of Cinematic Arts and the American Film Institute. He was first noticed for his work on Carroll Ballard's THE BLACK STALLION (1979) and Hal Ashby's BEING THERE (1979). He received his first two Academy Award® nominations for Philip Kaufman's THE RIGHT STUFF (1983) and Barry Levinson's THE NATURAL (1984). He made his directorial debut in 1982 with THE ESCAPE ARTIST, starring Raul Julia, Griffin O'Neal, and Joan Hackett. 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.

Carroll Ballard's FLY AWAY HOME (1996) earned him his third Academy Award® nomination, along with a nomination for Outstanding Achievement in Cinematography from the American Society of Cinematographers (ASC).

Subsequent films include Forest Whitaker's HOPE FLOATS (1998), Luis Mandoki's MESSAGE IN A BOTTLE (1999), ANNA AND THE KING (1999) and Roland Emmerich's THE PATRIOT (2000), for which he received his fourth Academy Award® nomination as well as another ASC Award. He received his fifth Academy Award® nomination for his work on Mel Gibson's THE PASSION OF THE CHRIST (2004).

His filmography also includes Robert Towne's ASK THE DUST (2006), Nick Cassavetes' MY SISTER'S KEEPER (2009), William Friedkin's KILLER JOE (2011), and Jim Sheridan's DREAM HOUSE (2011). He subsequently collaborated on JACK REACHER (2012) with Tom Cruise, A WINTER'S TALE (2014), 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) is one of the most acclaimed composers of his generation. He has composed the music for over 50 films in addition to numerous 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 WALTZ WITH BASHIR (2008), Ritesh Batra's DABBA (2013), Martin Scorsese's SHUTTER ISLAND (2010), the Broadway performance of MACBETH with Alan Cummings, the National Theatre of Scotland's 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, among many others.

Silke Buhr (Production Design) was the production designer on Florian Henckel von Donnersmarck's THE LIVES OF OTHERS (2006), for which she won a German Film Award. Her work for NEVER LOOK AWAY producers Wiedemann & Berg on the box-office hit WHO AM I (2014) also earned her 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 an 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 on numerous films including *FORGET AMERICA*, *WHEN WE LEAVE*, *IN BETWEEN WORLDS*, and *THE PURSUIT OF UNHAPPINESS*. She has collaborated with director Chris Kraus on the dramas *SHATTERED GLASS* (2002), *4 MINUTES* (2007 – Production Design Award at Hof International Film Festival), *THE POLL DIARIES* (2010), for which she won the 2010 Bavarian Film Award and the 2011 German Film Award, and *THE BLOOM OF YESTERDAY* (2016).

Gabriele Binder (Costume Design) was the costume designer on Florian Henckel von Donnersmarck's *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, as well as for opera productions and dance theater works. She went on to work in the art department of films such as *THE NAME OF THE ROSE* (1985) and in the costume design department of Wim Wenders' *FARAWAY, SO CLOSE!* (1993).

FRAUEN SIND WAS WUNDERBARES (1994) was Binder's first film as principal costume designer, and the beginning of her collaboration with director Sherry Hormann with whom she worked on *GUYS AND BALLS* (2004), *DESERT FLOWER* (2009), *THE PURSUIT OF UNHAPPINESS* (2012), and *3096* (2013). Her work on international productions includes Angelina Jolie's *IN THE LAND OF BLOOD AND HONEY* (2011).