

FACE TO FACE WITH GERMAN FILMS



PRESS KIT 2019

INTRODUCTION

In 2016, the national information and advisory centre for the promotion of German films worldwide - **German Film Service + Marketing** - launched a unique campaign promoting German cinema achievements through exceptional German talent to the film industry and wider international cinema-going community.

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

The **2016** launch of the **FACE TO FACE WITH GERMAN FILMS** campaign presented six **actresses** as these ‘faces’, at the London Film Festival and through the year, across a series of press events, a photographic advertising campaign and through the international launches of their diverse film and television projects. The actresses were PAULA BEER, LIV LISA FRIES, SANDRA HÜLLER, JULIA JENTSCH, SASKIA ROSENDAHL and LILITH STANGENBERG.

At the **2017** Cannes International Film Festival, the **FACE TO FACE WITH GERMAN FILMS** initiative entered the second phase of the campaign with the support of some of Germany’s most eclectic **actors**: VOLKER BRUCH, ALEXANDER FEHLING, LOUIS HOFMANN, JANNIS NIEWÖHNER, TOM SCHILLING and RONALD ZEHRFELD.

2018 saw the continuation of the **FACE TO FACE WITH GERMAN FILMS** campaign, this time celebrating the visionaries behind the camera, by showcasing prominent **directors** in the German film industry, who have already garnered a great deal of international recognition for their varied works: EMILY ATEF, VALESKA GRISEBACH, LARS KRAUME, ANCA MIRUNA LAZARESCU, BURHAN QURBANI and DAVID WENNDT.

This year’s campaign **FACE TO FACE WITH GERMAN FILMS 2019** will continue to celebrate trends in German filmmaking, as well as the current international appetite for German storytelling in internationally renowned series, with the **actors and actresses** at the heart of the industry’s most recent national and international successes. These new ‘faces’ are:

MARIA DRAGUS
CHRISTIAN FRIEDEL
LUISE HEYER
JONAS NAY
JÖRDIS TRIEBEL
FAHRI YARDIM

The actors and actresses will be presented in association with Variety at the Drama Series Days during the Berlin International Film Festival 2019 in association with Drama Series Days and will represent their industry through a series of curated events throughout the coming year.

MARIA DRAGUS



Maria Dragus is one of the most promising young actresses in Germany. She studied ballet at the Palucca School in Dresden. After smaller roles in films like EIN ENGEL FÜR ALLE (2007) or DU BIST NICHT ALLEIN (2007) as well as in the Australian ballet series DANCE ACADEMY, she was awarded the German Film Award 2010 as Best Supporting Actress for her outstanding performance in Michael Haneke's internationally-acclaimed drama THE WHITE RIBBON. In Andres Veiel's film IF NOT US, WHO (2011) she played the sister of RAF terrorist Gudrun Ensslin. This was followed by Emily Atef's KILL ME, for which Maria Dragus was awarded Best Actress at the Romanian International Film Festival 2012. In 2014 she appeared in front of the camera for the ZDF three-part film LINE OF SEPARATION directed by Alexander Dierbach and for Christian Schwochow's A DANGEROUS FORTUNE. Under the direction of the Romanian director Cristian Mungiu she shot the film BACALAUREAT in 2015, which won the Golden Palm for Best Director and Best Screenplay at the 2016 Cannes Film Festival. Most recently Maria Dragus could be seen in the highly acclaimed feature film TIGER GIRL by Jakob Lass. Recent projects include DEATH OF A CADET by Raymon Ley and the feature films LIGHT by Barbara Albert and LOST by Felix Hassenfratz. At the beginning of 2019, the international production MARY QUEEN OF SCOTS was released internationally, featuring Maria Dragus alongside Saoirse Ronan and Margot Robbie.

Q & A WITH MARIA DRAGUS

What first attracted you to the entertainment industry as a profession?

My parents work in a theatre, that's where I grew up, behind the stage, on stage, in the studio... so I never saw it as an actual industry. It was more like a playground to me from the very beginning. As a kid I wanted to be an opera singer, then I did full-time ballet for 7 years, then finally I got into acting, I never questioned to leave this path. Acting is like breathing to me, and fortunately, I've been given incredible opportunities to work with artists who believe in me. To be able to connect with people and bring a story to life, that excites me the most!

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

From Michael Haneke I learned how detailed filmmaking can be. Later I discovered the Romanian new wave and Cristian Mungiu from whom I learned how political our work should be at times and how precise. Currently I draw inspiration from films like CALL ME BY YOUR NAME, LAURENCE ANYWAYS or Greta Gerwig's LADYBIRD. They are brilliantly written, played

and acted, and represent a certain spirit I'm somehow drawn to. Last but not least all things Marvel and the JK Rowling universe really get me, because: fantasy has no limits.

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

There is a lot going on, and it's so fun to watch how free German filmmakers are in their work! Sebastian Schipper put the stakes up high with his last film VICTORIA, as well as Maren Ade with TONI ERDMANN, or Emily Atef with 3 DAYS IN QUIBERON, to name just a few. I admire the storytelling of Baran Bo Odar and Jantje Friese's DARK and there is a whole new platform for actors in all these new series like DAS BOOT, FREUD, BEAT, ... I could go on.

What upcoming German projects are you working on?

I have a few films coming out this year, like Christian Schwochow's GERMAN LESSON and BRECHT by Heinrich Breloer and I'm very excited to see what there is in store for me next!

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

I don't really have a certain role I desperately want to play. If a vision finds me and I feel like, this is worth sharing, this part will become my dream role!

What does being part of the Face to Face campaign, which celebrates German film success internationally, mean to you?

It's an honour to be given the opportunity to be part of the campaign. The German film market is where I started and where I've created most of my work up until now. Being the daughter of an immigrant and being considered a German talent makes me therefore really proud, today more than ever!

How would you describe German cinema today?

German cinema is very diverse in my opinion. It is picking up the contemporary spirit whilst dealing with historical stories as well as making genre films, and also shifting the definition of what cinema can be, by creating new narratives on platforms such as Netflix or Amazon.

CHRISTIAN FRIEDEL



Christian Friedel, born in Magdeburg in 1979, studied acting at the Otto-Falckenberg-School in Munich. His first acting roles were at the Bayerische Staatsschauspiel Munich, the Münchner Kammerspiele, the Schauspiel Hannover and the Staatsschauspiel Dresden, which he is still collaborating with to this day. As the lead in Schiller's DON CARLOS (Director: Roger Vontobel) Friedel was invited to the Berliner Theatertreffen 2011. That very production was awarded the German theater award Der Faust. He has been playing HAMLET (Director: Roger Vontobel) to a sold out house since 2012 and gave a guest performance at the Shakespeare festival at the historic castle of Kronborg in Helsingør (Denmark) among others.

Since 2016 Friedel has also been acting at the Düsseldorfer Schauspielhaus. There he has worked with Robert Wilson on the internationally successful production of THE SANDMANN and the literary adaptation of the novel 1984 (directed by Armin Patras), and also in collaboration with his band Woods of Birnam.

In addition to his theater work, Christian Friedel has been working frequently in front of the camera. For example, in the Oscar®-nominated THE WHITE RIBBON by director Michael Haneke, which won the Golden Palm at the Cannes film festival in 2009. For his turn as Elser in Oliver Hirschbiegel's 13 MINUTES, Friedel received the Metropolis-Award 2018 and he was nominated for the German as well as the European Film Award in the Best Acting category. Jessica Hausner's historic film AMOUR FOU, in which he played Heinrich von Kleist, was honored with an invitation to Cannes as well. Recently, Friedel could be seen in the successful series BABYLON BERLIN and PERFUME.

In addition to his acting, Christian Friedel is the lead singer and composer of the band Woods of Birnam, which has combined the texts of William Shakespeare with emotionally charged and sumptuous pop music since their inception in Dresden in 2011. Their debut album Woods of Birnam (2014) was followed by the second studio album Searching for William (2016). The band is touring Europe with the songs of the second album, staged as a scenic Shakespeare concert. The third, personally influenced album Grace was released in 2018.

Friedel also works as a theater director. He has staged productions at the Deutsches Theater Göttingen among others and will be directing at the Staatsschauspiel Dresden in 2020.

Q & A WITH CHRISTIAN FRIEDEL

What first attracted you to the entertainment industry as a profession?

As a child I always liked to entertain the people around me and loved being the centre of attention. I sang, danced and acted and this passion for artistic expression has stayed with me to this day. So it was only logical I would be working in the entertainment industry and I am grateful for that every day.

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

I was influenced by theatre as a child quite a bit. I soaked it up and I was a stand-in with passion at the theatre, at the opera and at the ballet. On top of that, I went to the cinema on a weekly basis. In my youth I was heavily influenced by "popcorn movies". I didn't encounter arthouse cinema until much later. Working with Michael Haneke is an influence to this day. He is a kind of mentor to me and I feel connected to him to this day. I don't necessarily have any acting role models, but I appreciate actors who manage to transform with each role and through that manage to surprise you. Daniel Day-Lewis or Meryl Streep, for example, are absolute geniuses, who inspire me very much.

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

I've enjoyed working with all three directors of BABYLON BERLIN immensely. Each of them has his own directing style, which made for a very invigorating work process. Plus I was and am a huge Tom Tykwer fan. I've seen all his films since RUN LOLA RUN and was never disappointed. For the series PERFUME, I recently got to enjoy a terrific cooperation with Philipp Kadelbach. Working with him is a gift for every actor. Working with Oliver Hirschbiegel on 13 MINUTES was splendidly intense. I've been incredibly lucky on all my projects so far. But there are quite a few wonderful directors I haven't had the chance to work with yet. Christian Schwochow for example, whose work on BAD BANKS really bowled me over. The storytelling of that series was quite extraordinary. And there are many terrific actors and actresses in Germany. Just recently Jannis Niewöhner in BEAT or Paula Beer in BAD BANKS impressed me. And Jonas Dassler really moved me in THE SILENT REVOLUTION. It might sound a bit strange, but there are quite a few talents on the rise and I am very happy that Germany has this immense variety of acting talent. I would, however, wish for the industry to have a bit more courage regarding casting choices. Because a lot of times you see the same faces, which do not really represent the scope of talent available.

What upcoming German projects are you working on?

I'm currently filming the new season of BABYLON BERLIN and my character is experiencing a few very exciting and emotional situations, which are challenging as an actor, but which I enjoy as well. The emotional comedy HAPPINESS SUCKS by the wonderful Ana Miruna Lazarescu will be released in February 2019 (in Germany) and the terrific arthouse film ANGELO by the director Markus Schleiner from Vienna will be in theatres in the late summer. Schleiner is not only a good friend of mine, but a true artist. We are already discussing two new film projects. In addition to all this, I am working on an international art project with my band, which we hope will radiate out into the world from Saxonia. For that we will shoot some extensively produced short films and music videos.

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

Complex characters with a lot of depth and secrets are an exciting challenge. And it doesn't matter if these characters end up deciding to be good or bad. I'm very curious about genre films and would love to act in a science fiction film with depth.

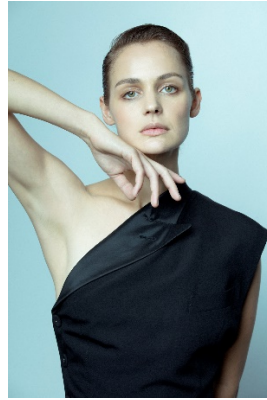
What does being part of the Face to Face campaign, which celebrates German film success internationally, mean to you?

It really is an honor and a joy to be part of this campaign, not least because of my wonderful colleagues. The film world gets a chance to discover new faces and is presented with the variety of German acting talent. It is a terrific platform and a chance for us. International co-productions are now par for the course and Germans don't automatically only play the part of the third Nazi on the left.

How would you describe German cinema today?

German cinema today is versatile and deals with serious subjects. That means that some films are not an easy watch, but they are true artistic treasures. Of course there are also the many romantic comedies that are popular with the audiences, because people enjoy being able to relax. But the really ambitious projects, some of them arthouse or low budget productions, are immensely important. It is unfortunate that many writers and directors have to fight to get their projects financed and too many cooks spoil the broth. Cinema has to stay a reflection of society. Especially in our times, German cinema is more important than ever and if the number of these ambitious projects is reduced there is a real danger that the audience will withdraw behind their own four walls. What is more wonderful than watching a powerful film together and getting into a conversation about it with complete strangers afterwards. To exchange points of view and to sharpen your own view of people and the world. Many German artists achieve this and they need a bigger stage to do that.

LUISE HEYER



Luise Heyer was born in 1985 in Berlin. She studied at the renowned drama school Hochschule für Musik und Theater Rostock from 2006 to 2010 and had her first engagement at Schauspiel Dortmund where she took over - amongst other smaller and bigger parts such as one of the witches in *MACBETH* - the title roles in Lessing's *MISS SARA SAMPSON* and Bulgakov's *DER MEISTER UND MARGARITA*. In 2012 she received the award Best Actress of The Season for her performances throughout the year. After having garnered a lot of experience at the theatre, Luise Heyer moved back to her hometown Berlin and made her cinema debut with *WESTWIND* in 2011, playing one of the 17-year-old twins from rural Saxony in East Germany travelling to the young pioneer camp at Lake Balaton and witnessing her sister falling in love with a boy from West Germany. Since then she is continuously starring in ambitious TV and cinema productions such as Edward Berger's emotional social drama *JACK*, Rosa von Praunheim's film-biography *HÄRTE*, the German-Portuguese cinema movie *FADO* (director: Jonas Rothlaender) and the indie cinema movie *EINMAL BITTE ALLES* (director: Helena Hufnagel). For her performance in *FADO* Luise Heyer was nominated in the category Best Emerging Talent at the 37th Max Ophüls Preis Filmfestival and *JACK* won - among numerous other awards and nominations - the Silver Lola in the category Best Film at the most renowned movie award in Germany: the German Film Awards. In December the film version of German entertainer Hape Kerkerling's bestseller *ALL ABOUT ME* will be released in cinemas, with Luise Heyer playing Kerkerling's depressed mother.

Q & A WITH LUISE HEYER

What first attracted you to the entertainment industry as a profession?

When I was a teenager I tried out many things, like basketball, ballet and dance. I was searching for something that I would love and be good at at the same time. By chance I began playing theatre when I was 13. The dream of becoming a professional actress grew bigger and bigger and since then I never stopped acting.

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

There were no specific movies or filmmakers that influenced me. I always liked the unknown and surprising aspect of Sneak Previews, which I went to a lot while growing up. Not knowing what will be screened, I watched all kinds of movies and genres, that either fascinated or irritated me. Most of the times I absorbed the atmosphere, wanting myself to be a part of these totally different worlds.

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

I find the new generation coming out of film schools over the last couple of years very intriguing. They appeal to me as authentic and adventurous. There are also many more female filmmakers to watch out for with new visions and views of character and story, which I find very exciting.

What upcoming German projects are you working on?

There are some interesting projects that we are discussing at the moment, but nothing is final.

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

Mostly I play characters who deal with their lives through their emotions. This is something very close to me as a person. If I should say what role I would be interested in the most, it would be a character who is not connected and in touch with her emotions.

What does being part of the Face to Face campaign, which celebrates German film success internationally, mean to you?

I don't have a concrete feeling yet, but I am very excited to be a part of it and am looking forward to what will come up and what kind of people I will get to know.

How would you describe German cinema today?

The German cinema I know is one where filmmakers deal with topics, they know. This gives them the chance to tell old stories through new and personal points of views. I like filmmakers that tell stories and address topics and characters they know a great deal about and therefore don't have to reproduce clichés or anti-clichés. German cinema today is very versatile. More genre movies are made, which is very exciting to observe.

JONAS NAY



Actor and musician Jonas Nay had his international breakthrough in 2015 with the highly acclaimed television series DEUTSCHLAND 83 which was sold to over 20 countries. In 2018 the show's second season DEUTSCHLAND 86 premiered on Amazon Prime.

In early 2015 Jonas Nay played the leading role in the two-part television production LINE OF SEPARATION. Shortly after that he starred in Burhan Qurbani's drama WE ARE YOUNG. WE ARE STRONG.. Then followed the German-Polish co-production SUMMER SOLSTICE and the TV drama A MINUTE'S SILENCE, which premiered at Filmfest Munich 2016 and won over audience and critics alike.

Jonas Nay was born in Lübeck in 1990. He finished his Pop and Jazz piano studies at the Musikhochschule Lübeck and now regularly performs with his band "Pudeldame". When he was 13 years old, he started his acting career with the children's crime series 4 GEGEN Z. He played the part of Otti, a clever boy who solves mysteries together with his brother and a group of friends.

In 2013 KING OF GERMANY was released in German cinemas. Jonas Nay played the leading role in the film and wrote part of the soundtrack together with his band. He also played the leading role in FLIGHTS OF FANCY which premiered at the Filmfest Munich in 2014.

Jonas Nay's work also includes productions for German television, such as TATORT: DIE BALLADE VON CENK UND VALERIE, DIE LETZTE SPUR, Andreas Kleinert's DIE FRAU VON FRÜHER, the crime drama TOD AN DER OSTSEE and the comedy LEIDER VERWANDT. In summer of 2016 he starred in the comedy VADDER, KUTTER, SOHN directed by Lars Jessen.

In 2018 Jonas Nay worked on the film THE REBEL directed by Randa Chahoud. The drama tells the story of a young Syrian living in Germany, who decides to return to Syria in order to help his brother in the war zone. Jonas Nay also filmed the mini-series THE MASTER BUTCHER'S SINGING CLUB in Croatia.

Jonas Nay won numerous awards for his work as an actor, starting with the Globe Silver Award for the series 4 GEGEN Z in 2005. He also received a lot of praise for his first leading role in a film, his portrayal of Jakob Moorman, a victim of cyber bullying in Kilian Riedhof's drama HOMEVIDEO (2011). He was awarded the acclaimed Grimme Prize, the Förderpreis at Deutscher Fernsehpreis, the BUNTE New Faces Award and the Günter-Strack-Fernsehpreis as Best Newcomer.

For his portrayal of Martin Rauch in DEUTSCHLAND 83 he received another Grimme Prize, as well as the German Television Award for Best Actor and the Golden Nympe at the Festival de Télévision de Monte Carlo followed 2016.

Q & A WITH JONAS NAY

What first attracted you to the entertainment industry as a profession?

Initially I wanted to be a music teacher and started moonlighting as an actor in addition to my studies. I never dreamed I would be working in a profession that gives you that much artistic freedom. So I'm grateful for every day that I spend on a set.

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

"Neue Super" is an up-and-coming production company (Film, TV & Commercial) with ambitious and bold projects. Randa Chahoud, Edward Berger, Burhan Qurbani are very promising directors that I had the great opportunity to work with, to name but three. I worked as a film composer for director Mia Spengler and I was awestruck at the premiere of her debut film BACK FOR GOOD, because the film is so terrific.

What upcoming German projects are you working on?

THE MASTER BUTCHER'S SINGING CLUB (ARD two-part Series, Moovie), THE REBEL (Kino, Neue Impuls Film), PERSIAN LESSONS (Kino, Hype Film).

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

I would absolutely love to portray a musician, as that is my big passion besides acting.

What does being part of the Face to Face campaign, which celebrates German film success internationally, mean to you?

Simply put, it is an honor for me to be part of the faces/talent representing the German series landscape, which is, I believe, experiencing a renaissance of artistic freedom. This leads to terrific series, which are on par with international productions.

How would you describe German cinema today?

German cinema is often sociocritical and ambitious, but often underfunded and doesn't always find a huge audience in German theatres. Every year a lot of great German movies are produced, but they hardly receive any attention – unjustly so, I firmly believe.

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

I am definitely a series-junkie and as such I've lately been influenced most prevalently by European series. British and Scandinavian series were always on top of my Watchlist – and for the past two, three years German ones as well.

JÖRDIS TRIEBEL



Jördis Triebel is regarded as one of the most versatile actresses in Germany. She learned her trade from 1997 to 2001 at the University of Performing Arts Ernst Busch in Berlin. Afterwards Jördis Triebel was a member of the ensemble at the Bremer Theater, where she was already awarded the Kurt-Hübner-Prize after the first season. After guest appearances in the Schauspielhaus Zurich and Cologne, Triebel started her career as a film and television actress in 2005. Following several television appearances, she made her cinema debut in 2006 in Sven Tadicke's tragicomedy EMMA'S BLISS. For her role as the unconventional pig farmer Emma she promptly received the German Cinema New Talent Award 2006 and was nominated for the German Film Award 2007 in the category Best Leading Actress.

Numerous roles in TV and cinema productions followed, such as Matthias Glasner's psychothriller EINE GUTE MUTTER (2007), which earned her a nomination for the Bavarian Television Award 2008 as Best Actress. Jördis Triebel was also nominated for the German Film Award 2010 as Best Supporting Actress for her acting performance in Sönke Wortmann's literary adaptation POPE JOAN (2009).

For the leading role in Christian Schwochow's WEST, Jördis Triebel received the German Film Award for the Best Female Leading Role in 2014. In ONE BREATH (2015) by Christian Zübert she once again proved her great talent. Wolfgang Becker cast Jördis Triebel in his film ME & KAMINSKI (2015). She was also featured in two episodes of Matthias Glasner's crime series BLOCHIN.

With Lars Kraume, Jördis Triebel worked for the first time in the highly acclaimed and award-winning crime series KDD - KRIMINALDAUERDIENST (2007 to 2010). This was followed by the TV productions MEINE SCHWESTERN (2011) and FAMILY PARTY (2014) as well as the TV film THE VERDICT in 2016. THE SILENT REVOLUTION is Jördis Triebel's fifth collaboration with director Lars Kraume. In 2018 Jördis Triebel could be seen in two internationally successful Netflix series DARK and BABYLON BERLIN as well as in the feature film 25 KM/H.

Q & A WITH JÖRDIS TRIEBEL

What first attracted you to the entertainment industry as a profession?

I grew up in the theatre. Even as a child I was constantly surrounded by artists and was fascinated by the magical place that is the theatre. A safe space, where people fantasize together, search together and exchange ideas. Where making mistakes, getting lost and making detours is something beautiful and productive. Just like a child with a naïve and fresh look at the world. That's what I wanted, to be a part of that. And the cinema was also a place where even as a child I could get lost and was able to immerse myself into strange worlds with my heart and soul.

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

My first experiences in a movie theatre and on the small screen were via the GDR, the children's films from the Czech Republic and Russia. They were told with so much love and magic. But I also loved American classics with Marilyn Monroe, Shirley MacLaine and Audrey Hepburn. But for me the reigning Queen of acting is and always will be Meryl Streep.

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

There are quite a lot of young filmmakers, who are bold and tell their stories without compromise in their very own way. For me BAD BANKS, DARK and BABYLON BERLIN are part of this movement. All of the creative departments did a terrific job on these productions and were able to show what they are capable of.

What upcoming German projects are you working on?

BABYLON BERLIN and DARK.

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

For me that always changes, because I am constantly looking for new challenges. I love to discover new things. At the moment I would love to do a comedy or a historical film. I enjoy the process of transformation.

What does being part of the Face to Face campaign, which celebrates German film success internationally, mean to you?

It is an honor to be part of the Face to Face campaign 2019 and to act as an ambassador for German films internationally.

FAHRI YARDIM



Fahri Yardim, born in 1980 in Hamburg, studied German Philology, Educational Science and Ethnology before taking private acting lessons. He successfully graduated from the Hamburg Stage Studio of the Performing Arts and gained his first stage experience at several theatres in Hamburg and Berlin. Yardim made his film debut in Anno Saul's culture-clash-comedy *KEBAB CONNECTION* (2004). Following this success he showed his talent in acclaimed films such as *ONE WAY* (2006), *WHERE IS FRED* (2006), "66/67" (2009), *SCHWERKRAFT* (2009), Til Schweiger's *RABBIT WITHOUT EARS* (2007), *1 ½ KNIGHTS - IN SEARCH OF THE RAVISHING PRINCESS HERZELINDE* (2008), *KOKOWÄÄH* (2011), *RABBIT WITHOUT EARS 2* (2013) and in Simon Verhoeven's *MEN IN THE CITY* (2009) as well as the sequel *MEN IN THE CITY 2* (2011).

The 38-year-old is a natural who avoids ethnic stereotypes and whose versatility is mirrored in his choice of roles: He portrayed an Anatolian in *ALMANYA* (2011) - a production awarded with the German Film Award, a Greek in *KEBAB CONNECTION* (2004), a German Sinto in *CHIKO* (2008) and a German in the TV drama *MOGADISCHU* (2008). The following years proved to be peak years for Yardim's career, allowing him to demonstrate the range of his talent and his unique personality. The Berliner by choice played a priest in Marcus H. Rosenmüller's *WER'S GLAUBT, WIRD SELIG* (2012), an artist in Marc Rothemund's *MEN DO WHAT THEY CAN* (2012), a paramedic in Lars Becker's ZDF TV-thriller *DIE GEISTERFAHRER* (2012), a doctor in the ProSieben crime drama *KREUTZER KOMMT ... INS KRANKENHAUS* (2012) and a detective in the SAT.1 thriller drama *HANNAH MANGOLD & LUCY PALM* (2011), *HANNAH MANGOLD & LUCY PALM: TOD IM WALD* (2013) as well as in Til Schweiger's *GUARDIANS*.

Furthermore, Yardim appeared alongside Sir Ben Kingsley and Stellan Skarsgård in the international film production of Noah Gordon's bestseller *THE PHYSICIAN* (2013), in Lars Becker's thriller *UNTER FEINDEN* (2013) and played the lead in Anno Saul's therapy comedy *IRRE SIND MÄNNLICH* (2014) with fellow actor Milan Peschel. In 2014 he appeared in Markus Goller's *ALL IS LOVE* (2014), Til Schweiger's *HEAD FULL OF HONEY*, Lars Becker's *WIR MACHEN DURCH BIS MORGEN FRÜH* (2014), lent his voice to Rocket Raccoon in Marvel's science fiction action movie *GUARDIANS OF THE GALAXY* and finished shooting the culture-clash-comedy *MARRY ME!* (2015), the German-Turkish co-production *8 SECONDS* (2015) as well as Christian Alvart's *HALF BROTHERS* (2015). 2016 turned out to be another successful year for Yardim, who continued to wildly vary his film choices, appearing in a top-class cast remake of *WINNETOU*, the children's film *RICO, OSKAR AND THE MYSTERIOUS STONE* as well as in the first *TATORT* movie produced for cinema, *NICK: OFF DUTY*. Other memorable TV roles include *SCHUTZLOS*

(2009), Jochen Alexander Freydank's UND WEG BIST DU as well as Tobi Baumann's VISUS - EXPEDITION ARCHE NOAH and Lars Becker's NACHTSCHICHT: GELD REGIERT DIE WELT (2012). Since March 2013, Yardim is Til Schweiger's partner in TATORT HAMBURG - with an average of 12 million viewers, one of the most successful productions of the Tatort-series. Recent projects include GUARDIANS OF THE GALAXY VOL. 2 and AVENGERS: INFINITY WAR (2018), WHATEVER HAPPENS (2017), a remake of GODLESS YOUTH (2017) as well as Christian Alvar's CUT OFF (2018) and DON'T. GET. OUT! (2018). Since 2017 Yardim stars alongside Christian Ulmen in JERKS and takes on one of the leading roles in Netflix's second German-language series DOGS OF BERLIN (2018).

Q & A WITH FAHRI YARDIM

What first attracted you to the entertainment industry as a profession?

The laughter of the audience. I was thirteen, standing up on stage in front of a 1000 member strong audience and the whole place was shaking with laughter. I will never forget their reaction. That wave of cheerfulness. And of course the love letters afterwards.

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

At the beginning: Fatih Akin, Til Schweiger und Moritz Bleibtreu – because they opened the way to the big screen for us “black haired actors” and made it accessible for us through their movies full of gut feeling, heart and melancholia. After that there were a lot of French filmmakers and primarily the Americans, who were and are role models and also an inspiration because of their natural acting style. Jaques Audiard, Martin Scorsese, Terrence Malick, Darren Aronofsky, Cate Blanchett, Leonardo di Caprio, Joaquin Phoenix to name but a few.

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

That's a question I don't ask myself.

What upcoming German projects are you working on?

I'm currently under the spell of the series-hype: DOGS OF BERLIN, TATORT HAMBURG, JERKS.

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

I give myself the freedom to be surprised by my own enthusiasm. It's the job of the authors to provide an answer to that question.

What does being part of the Face to Face campaign, which celebrates German film success internationally, mean to you?

Achievement is being recognized and that fills me with humility. The artist's soul feels acknowledged and respected – but doubt always remains.

How would you describe German cinema today?

Sexy as hell.

FACE TO FACE WITH GERMAN FILMS

SPECIAL SHOOT

High resolution images from an exclusive photoshoot with all 6 actors are available upon request



Caption for use of any image:

Individual images: © German Films/Anne Wilk, for the FACE TO FACE WITH GERMAN FILMS 2019 campaign.

Group images: © German Films/Anne Wilk/The Dream Factory, for the FACE TO FACE WITH GERMAN FILMS 2019 campaign.

The pictures of the six actors which accompany the campaign were shot by renowned German photographer Anne Wilk. German Films thanks the designers and outfitters who generously supported the creation of the FACE TO FACE WITH GERMAN FILMS 2019 campaign: Closed, Drykorn, Falke, Tiger of Sweden.



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