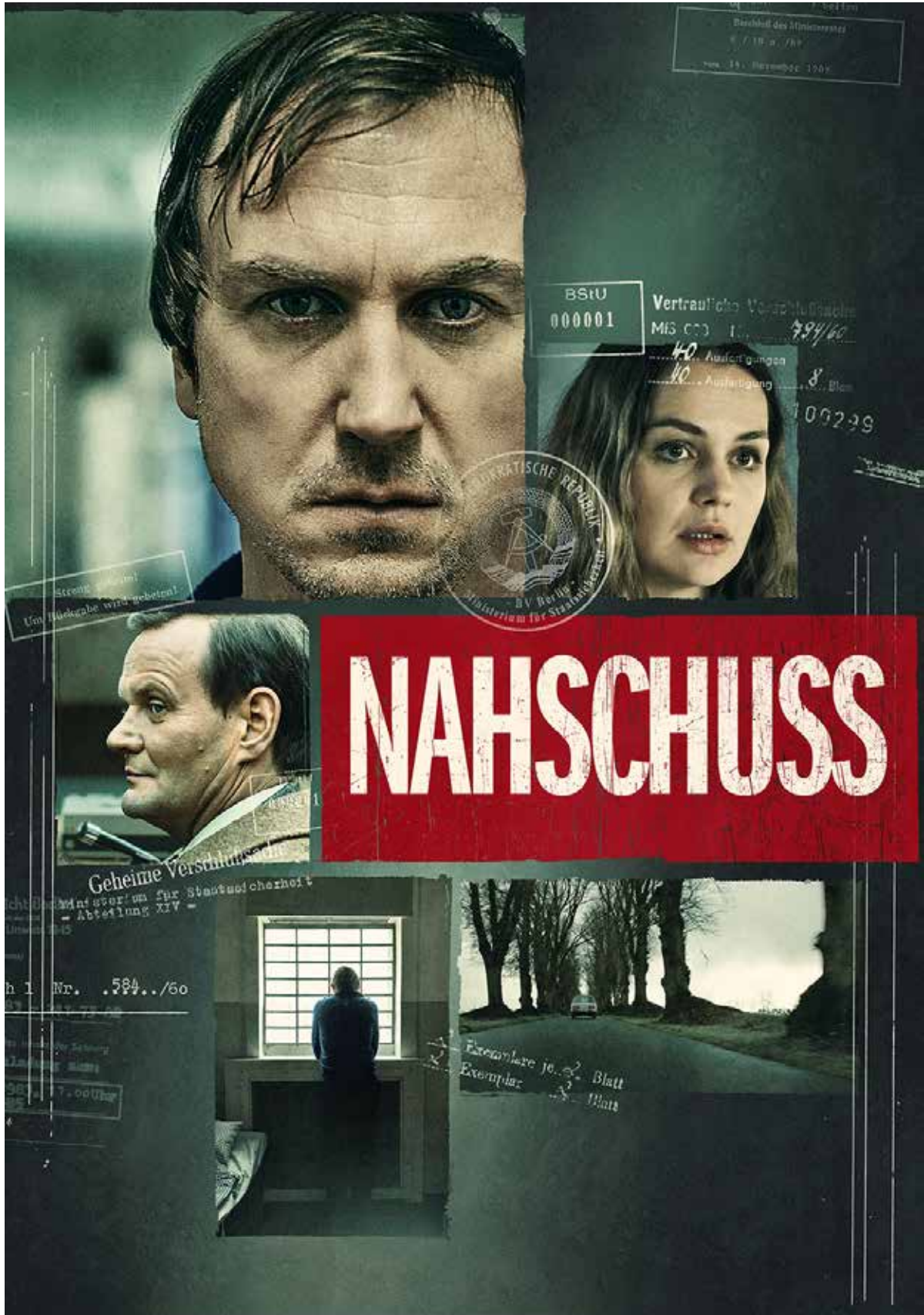


cinéart

# PERSMAP



# NAHSCHUSS

EEN FILM VAN FRANZISKA STÜNDEL



vanaf 23 september 2022  
beschikbaar op VOD

Meer over de film: [Cineart.nl/films/nahschuss](https://www.cineart.nl/films/nahschuss)

Persmaterialen: [Cineart.nl/pers/nahschuss](https://www.cineart.nl/pers/nahschuss)

**Distributie:**

Cinéart Nederland  
Herengracht 328-III  
1016 CE Amsterdam

**Contact:**

Julia van Berlo  
M: +31 6 83785238  
[julia@cineart.nl](mailto:julia@cineart.nl)

# SYNOPSIS

NAHSCHUSS is zowel een schokkend drama als een spionagethriller en laat op overtuigende wijze zien hoe de geheime dienst van de DDR te werk ging.

Oost Berlijn, 1981. De net afgestudeerde ingenieur Franz Walter (Lars Eidinger) krijgt een veelbelovend aanbod van de geheime dienst van de DDR. Hij moet zich bezig gaan houden met een naar het westen overgelopen stervoetballer. In ruil daarvoor wacht hem een hoogleraarschap. Franz gaat op het aanbod in en gelooft in het systeem, maar er wordt steeds meer van hem gevraagd. De gevolgen zijn dramatisch en Franz moet besluiten of hij zijn knagende geweten kan negeren.

NAHSCHUSS is gebaseerd op het leven van Werner Teske, de laatste man die in het voormalige Oost-Duitsland ter dood werd veroordeeld.



# DIRECTOR: FRANZISKA STÜNKEL

Franziska Stünkel is an internationally acclaimed, award-winning film director, screenwriter, and art photographer. Following her studies in the Film Class and Art Photography Class at Kunsthochschule Kassel art school and the Academy for Fine Arts in Hannover, she became a masterclass student under Prof. Uwe Schrader.

As a film director and screenwriter, Franziska Stünkel has written and directed five short feature films, two feature-length films and a 15-hour documentary film. Her films have screened in 19 countries and at over 150 international film festivals, where they have received numerous awards, including the Best New Director Award at the WBFF in New York and the Otto Sprenger Director's Award.

Her screenplays have been nominated for several awards, including the Förderpreis Deutscher Film for best German film at the Munich Film Festival and the Prix Genève Europe for best European screenplay.

Her first full-length movie, *Vineta*, is based on the play *Republik Vineta* by Moritz Rinke. As director and screenwriter, Franziska Stünkel addressed the topic of work addiction in the film. Her movie features an impressive cast, including Peter Lohmeyer, Susanne Wolff, Ulrich Matthes, Justus von Dohnanyi and Matthias Brandt. *Vineta* was released theatrically in 2010 as well as on DVD. The movie then aired on ARD, one of the main German public broadcasters. German news magazine *Stern* called the film "cinematic bliss".

In 2012, Franziska Stünkel also directed a 15-hour documentary film, *Der Tag der Norddeutschen / The Day of the North Germans*. The documentary shows one day in the lives of 121 Germans. Stünkel worked with a 400-strong team, gathering 750 hours of footage on a single day which were edited into the 15-hour film. *The Day of the North Germans* was a major TV event, with German broadcaster NDR Fernsehen transmitting the documentary in its entirety from six a.m. until midnight. Edel Motion released the monumental production on DVD.

The next few years saw Franziska Stünkel as film director and screenwriter working on her second movie, *Nahschuss*, starring Lars Eidinger, Devid Striesow and Luise Heyer. The movie is inspired by the life of Dr. Werner Teske, the last person sentenced to death and executed in the former German Democratic Republic in 1981. The movie will be released in cinemas in 2021.

For her highly acclaimed photographic series, *Coexist*, Franziska Stünkel has been travelling through Asia, Africa, Europe, and America over the past 10 years with her Leica camera, in search of natural reflections in shop windows, which, in their concentration, narrate the coexistence of human life. Franziska Stünkel's photographs are exhibited in museums and galleries, as well as being represented in private and public collections, including the collection of the Sprengel Museum. The Audi Art Award and the Berlin Hyp Art Award are among the prizes garnered by her works of photography. In 2020, her photo book *Coexist* was published by the Kehrer Verlag. US broadcaster CNN wrote: "In today's light, these surreal photos of busy metropolises are eerily poignant."

Franziska Stünkel examines sociopolitical issues in her movies. The photographic series *Coexist* depicts her globe-trotting search for peaceful coexistence.

# STATEMENT OF DIRECTOR

I grew up in a divided country. In western Germany. As an adolescent, I knew the east of Germany from our regular visits to family friends. We have now long since been reunited in this country – and yet we have different pasts, and comprehending them is essential for mutual trust and understanding. Nahschuss shows a particularly sombre aspect of this, the death penalty in the GDR. But Nahschuss is not simply a historical film. In Nahschuss, I wanted to examine the question of how political systems can control and manipulate people, and how individuals behave within such systems.

Ten years ago in a newspaper article I discovered that over 160 executions had been carried out under the death penalty in the GDR up until 1981. This is something barely known to the public even today. I was very moved by this fact when I read about it. I then began my research, and discovered a photograph of Werner Teske, the last person to be executed in the GDR. He was sentenced to death at a secret trial held before a military court – then killed by an “unexpected close-range shot in the back of the head” at the “Central execution site of the GDR”, a converted caretaker’s flat at Leipzig prison. In the GDR, the case was covered up by the state. The body was anonymously cremated under the strictest secrecy.

Werner Teske had been a passionate scientist, was recruited by the GDR’s secret service, and died caught within the web of its network. A photo of him shows a young man with a sensitive, intelligent appearance. It was taken a year before he was executed, and inspired me to make this film, the semi-fictionalised story of his life.

It was important to me for the film to be shot at original locations such as the former Ministry for State Security and the Hohenschönhausen remand prison – historically preserved locations that have retained their aura even today. I am very grateful to the brilliant cast and the great team for the high level of concentration fundamental to bringing the sense of this atmosphere out on set. This focus enabled us all to work together with a great emotional depth during filming.

In the role of Franz Walter (Werner Teske) Lars Eidinger moves between right and wrong, having direction and being lost, perpetrator and victim, closeness and distance, strength and weakness, truth and lies. An enormous complexity that led to Lars Eidinger’s uncompromising embracing of the role.

This film is all about trust. Trust is always also a leap of faith. Trust can be abused – by people, but also by political systems.

I spent nine years researching and writing the script for Nahschuss. At the same time I was also taking photographs for my exhibitions on all continents around the world. During this period, my awareness of how importance knowledge from the past is for understanding the present has become ever more acute – in relation to each of us individually, but also in relation to a society, a country.

Even today, 56 countries around the world still have the death penalty.

# LARS EIDINGER

Lars Eidinger, born in Berlin in 1976, studied from 1995 to 1999 at the prestigious Ernst Busch Academy of Dramatic Art in Berlin.

Since 1999 he has been an ensemble member at the Schaubühne theatre in Berlin. His portrayals of Hamlet and Richard III in the productions of Thomas Ostermeier were internationally acclaimed, and made him one of the most influential actors of the Schaubühne. His most recent theatre work is Peer Gynt, produced by him and artist John Bock.

Next to his theatre work, Lars Eidinger has featured in numerous cinema and television productions, including *Alle Anderen* (directed by Maren Ade, 2008), *Goltzius & The Pelican Company* (directed by Peter Greenaway, 2011), *Was bleibt* (directed by Hans-Christian Schmid, 2011), *Tatort – Borowski und der stille Gast* with two sequels (directed by Christian Alvart, 2012, *Claudia Garde*, 2015, *Ilker Catak*, 2021), *Clouds of Sils Maria* (directed by Olivier Assayas, 2013), *Familienfest* (directed by Lars Kraume, 2014), *Personal Shopper* (directed by Olivier Assayas, 2015), *SS-GB* (BBC, directed by Philipp Kadelbach, 2015), *Mathilde* (directed by Alexey Utchitel, 2014-15), *Die Blumen von gestern* (directed by Chris Kraus, 2015), TV series *Sense 8* (directed by Lana and Lilly Wachowski), *Maryline* (directed by Guillaume Gallienne, 2016), *Terror* (directed by Lars Kraume, 2016), *High Life* (directed by Claire Denis, 2017), *25 km/h* (directed by Markus Goller, 2017), *Dumbo* (directed by Tim Burton, 2017), *Mackie Messer – Brechts Dreigroschenfilm* (directed by Joachim A. Lang, 2017), *Proxima* (directed by Alice Winocour, 2018), *Persischstunden* (directed by Vadim Perelmann, 2018), TV series *Babylon Berlin* (directed by Tom Tykwer, Hendrik Handloegten, Achim von Borries, 2017-now), *Schwesterlein* (directed by Stéphanie Chuat, Véronique Reymond, 2019) and *Joan Verra* alongside Isabelle Huppert (directed by Laurent Larivière, 2020).

In 2013, Lars Eidinger received the German Film Critics' Prize for Best Actor and, in 2014, won the Grimme Award. In 2017, Eidinger was again nominated for the German TV Prize as Best Actor for *Terror* and *Familienfest*, the latter of which won the prize for Best Film. In 2018, he received the Austrian Film Award for Best Actor and was nominated for the German Film Awards as Best Actor for *Die Blumen von gestern*. In the same year, he received the Ernst Lubitsch Award for the Best Comedic Performance in *25 km/h*, for which he was also given the Bavarian Film Award for Best Actor in 2020.

The film *Schwesterlein* is the Swiss entry for the Best International Feature Film category at the 2021 Oscars.

In addition to acting, Lars Eidinger is a musician, photographer and DJ. He lives in Berlin with his family.



# DEVID STRIESOW

Devid Striesow, born on the German island of Rügen in 1973, trained at the Ernst Busch School of Dramatic Arts Berlin until 1999. Following graduation, Striesow was engaged at the Schauspielhaus Hamburg and Schauspielhaus Düsseldorf theatres. His roles in Jürgen Gosch's productions here included Hamlet and Prince of Homburg. In 2004 Striesow was named Young Actor of the Year by Theater heute magazine and in the same year he won the Alfred Kerr Acting Prize.

Devid Striesow made his cinema debut in 2000 directed by Rainer Kaufmann in KALT IST DER ABENDHAUCH. Since then he has been one of Germany's most prolific actors and is a permanent fixture on television and in cinema. His performance in Hans-Christian Schmid's LICHTER (2003) saw him nominated for the German Film Prize and actually win the German Film Critics' Prize. The latter prize also went to him for his role in BUNGALOW (2002, directed by: Ulrich Köhler). This was followed by roles as the young Karol Wojtyła in the Pope's biopic of the same name, and as a homosexual dramaturg in Dominik Graf's DER ROTE KAKADU.

At the Berlinale 2007, Striesow played the leading roles in both German competition film entries: in the subsequent winner of the Oscar® for Best Foreign Language Film DIE FÄLSCHER by Stefan Ruzowitzky, he portrayed an SS officer; he previously played similar roles in NAPOLA (2004) and DER UNTERGANG (2004). His performance in DIE FÄLSCHER earned Striesow the German Film Award for Best Male Supporting Role in May 2007. The second Berlinale film – Christian Petzold's YELLA – showed him alongside Nina Hoss, with whom he also plays in Nicolette Krebitz' drama DAS HERZ IST EIN DUNKLER WALD (2007).

For his leading role in Cornelia Walther's sensitive drama "12 heißt: Ich liebe dich" (2008), Devid Striesow was nominated for the German Television Award in the category 'Best Actor', while his appearance as the impostor in SO GLÜCKLICH WAR ICH NOCH NIE (2010) saw him nominated for 'Best Male Leading Actor' at the German Film Awards.

The end of 2010 saw Striesow in Tom Tykwer's DREI alongside Sophie Rois and Sebastian Schipper, and then in 2012 in FRAKTUS by Lars Jessen. The award-winning actor's humorous side is evident in the teen film SPUTNIK (2013), as he plays a dedicated GDR village policeman who makes life difficult for a rebellious group of kids, and in Johannes Naber's bitter comedy ZEIT DER KANNIBALEN (2014), his performance in which gained him a nomination for the German Film Critics' Award.

In 2015 came his performance in Burhan Qurbani's highly acclaimed drama WIR SIND JUNG. WIR SIND STARK about the attacks on an asylum-seeker apartment block in Rostock-Lichtenhagen in 1992 – a performance that won him the Best Actor in a Leading Role prize at the German Actors' Awards 2015.

At the end of 2015 the best-selling film adaptation ICH BIN DANN MAL WEG (Director: Julia von Heinz) was released in German cinemas with stunning success. Striesow played German comedian Hape Kerkeling, who in 2001 makes the pilgrimage along the Camino De Santiago to the Spanish shrine of St. James. He won the Bambi award for Best Actor National for this role. Then in 2017 he appeared in Markus Goller's film SIMPEL, the children's adventure film DIE PFEFFERKÖRNER UND DER FLUCH DES SCHWARZEN KÖNIGS and was supporting actor in the GDR comedy VORWÄRTS IMMER!

Striesow is also a regular name on television: he performed brilliantly in the elaborate two-part film by Dieter Wedel "Gier" (2010). In 2011 came a series of distinguished TV productions, including "Familiengeheimnisse - Liebe, Schuld und Tod" with Hardy Krüger, Rainer Kaufmann's drama "Blaubeerblau" and Edward Berger's "Ein guter Sommer". 2012 saw him take on a memorable leading role: in the family drama "Transpapa", Striesow portrayed a transsexual man confronting his new identity alongside his adolescent daughter. His lead role in the much-acclaimed love drama "Göttliche Funken" (2014), Striesow was again nominated for the German Film Critics' Prize.

In 2016/2017 Striesow played in a long list of television productions, some of them award-winning. In the thriller "Die vierte Gewalt" (2016) he played a supporting role as a political advisor, and for his role in Jan Georg Schütte's ensemble comedy "Wellness für Paare" (2016) he along with the other actors received the Ensemble Prize at the German Actors' Awards. Two productions followed which both gained him the Bavarian Television Award: Florian Schwarz's "Das weiße Kaninchen" (2016) and Julia von Heinz's "Katharina Luther" (2017). Volker Schlöndorff's television play "Der namenlose Tag" premiered at the Hamburg Film Festival 2017, with Striesow playing a desperate father who questions his daughter's apparent suicide. At the beginning of 2018, Barbara Albert's highly acclaimed historical film LICHT came out in German cinemas, earning Striesow an Austrian Film Award nomination. DIE WUNDERÜBUNG with Aglaia Szyszkowitz and Striesow as a dysfunctional couple marked his last screen appearance in 2018, before he appeared in 2019 as Vater Zitterbacke alongside Tilman Döbler and Alexandra Maria Lara in one of the leading roles in Mark Schlichter's film adaptation of the same name based on the best-selling children's book ALFONS ZITTERBACKE.

Striesow can also be seen at the Deutsches Schauspielhaus theatre in Hamburg with Maria Schrader in Karin Beier's production "Wer hat Angst vor Virginia Woolf?", and in a guest performance in UNENDLICHER SPASS by David Foster-Wallace, directed by Thorsten Lensing in the major German-speaking theatres.





# LUISE HEYER

Luise Heyer (born in 1985 in Berlin) is a German actress. After attending the renowned drama school Hochschule für Musik und Theater Rostock from 2006 to 2010, Heyer had her first acting engagement at Schauspiel Dortmund theatre, landing the title role in Lessing's MISS SARA SAMPSON, playing one of the witches in MACBETH, and also Margarita in Bulgakov's THE MASTER AND MARGARITA. In 2012, Heyer received a critics' award for 'best actress of the season' for her outstanding performances in that year. Her cinema debut came as she played East-German rower Isabel in Robert Thalheim's WESTWIND in 2011. She has regularly starred in ambitious TV and cinema productions ever since, such as Edward Berger's JACK in 2014 and Rosa von Praunheim's HÄRTE in 2015. She received numerous Best Actress nominations for her outstanding performance in Jonas Rothlaender's drama FADO.

For her portrayal of Hape Kerkeling's depressive mother in DER JUNGE MUSS AN DIE FRISCHE LUFT – Germany's most successful feature film in 2019 – and the female lead in Taddicken's DAS SCHÖNSTE PAAR, the Berlin-born actress won the BAMBI award in the 'Actress National' category. Furthermore, Luise Heyer received a DEUTSCHER FILMPREIS nomination, one of the most prestigious national film awards, for her performance in DAS SCHÖNSTE PAAR as 'Best Female Leading Role', and actually won the award in the 'Best Supporting Actress' category for DER JUNGE MUSS AN DIE FRISCHE LUFT.

With DARK – one of the most successful German Netflix series to date – Luise Heyer returned to the international arena for three seasons following her guest appearance in HOMELAND.

After playing the female lead in Helena Hufnagel's directorial debut EINMAL BITTE ALLES in 2017 came a second joint project: GENERATION BEZIEHUNGSUNFÄHIG with her and Frederick Lau as protagonists will be released in cinemas throughout Germany in spring 2021. Furthermore, NAHSCHUSS with Lars Eidinger and LAURA'S STERN are expected to announce their release dates in 2021, too.

Until recently Luise was shooting for JGA Alireza Golafshan's next cinema comedy (Die Goldfische) in Munich and will continue 2021 in Ibiza, in one of the leading female roles.



# PRODUCTION COMPANIES

## NETWORK MOVIE

Founded in 1998, Network Movie Film- and TV-Production has made a name for itself with attractive and high-quality films for television, popular series as well as international co-productions and feature films. The company has offices in Cologne's Mediapark, Hamburg's Slomanhaus am Baumwall and is located as Studio Zentral in Berlin-Kreuzberg.

Jutta Lieck-Klenke founded the Hamburg branch in 2003 and has been running it since. Wolfgang Cimera succeeded Reinhold Elschot in 2009 and heads the office in Cologne. Lasse Scharpen focuses on contemporary formats in Berlin with 'Studio Zentral' since April 2020. Together they manage Network Movie.

As wholly owned subsidiary of ZDF Enterprise, Network Movie produces for public-service television broadcasts such as ZDF, ZDFneo and Das Erste (Degeto). At the same time, the company is also involved in German and international cinema co-productions & TV-event productions.

We tell exciting, dramatic, humorous and moving stories by bringing together excellent authors, renowned directors and a prominent cast. Network Movie repeatedly explores new high-quality formats, which find praise with critics, wins numerous TV-prizes and capture audiences.

A good producer never forgets to whom he owes his success. Our creatives are crucial to our success, and at Network Movie, we stand and thrive on the efforts & skills of our colleagues.

## FRANKS FILMPRODUKTION

Franks Filmproduktion GmbH was founded in 2013 as Franks Movie Management GmbH by Frank W. Mähr (producer) and Frank Nitz (line producer) who have worked together since 1992. Since then they have worked on more than 50 films and TV-Series.

Since its early days Franks Filmproduktion has become a network for creatives and producers that want a reliable partner for any type of film by using their broad range of contacts in Germany and abroad. Looking back at over 20 years in the film industry the Franks are strong partners for throughout the different phases of the production. And after specializing in production management for several years the Franks have now extended their skills and become a production company themselves.

## C-FILMS

As the subsidiary of Markenfilm and C-Films AG, C-Films (Deutschland) GmbH, located in Hamburg, develops and produces features, TV films, as well as documentaries. With our movies we aim for the highest possible quality. We want to be internationally competitive and economically successful. We stand for respect, acknowledgement and appreciation of individuals and disapprove any kind of discrimination. We aim to be an attractive and reliable partner for the film industry. We work with the best professionals and support their education and training.



# PRODUCER'S NOTE

By Bettina Wente (Network Movie)

I grew up in Hanover in the strip zone along the border with the GDR. As a child, I watched the GDR's own version of the Little Sandman on TV before bedtime, and later I loved it that all the bands from Berlin came to my hometown, at that time the first town you came to past the internal German border. Sometime later a fellow student wrote his dissertation on fall of the Berlin Wall, entitling it "Moments of Happiness". But this new reunification was less about me and more to do with the old border - and it actually took me a few years before I realised that the end of the GDR also meant that the Federal Republic of Germany as was, the country of my childhood, had also ceased to exist. I only understood how far-reaching this major change had been when I looked back in retrospect - through a process of literary and cinematic reflection.

The fact that Franziska Stünkel, as somebody 'born' as a West German, addressed the topic of the death penalty in the GDR in a style far removed from all the literature of disquiet on the subject, I found immediately exciting. In her screenplay, Franziska succeeds in creating a narrative that goes beyond stereotypes, instead adopting an approach focused on unsentimental concreteness. Franz Walter's life ends due to a bullet ordered by the state. Franziska describes this 'wrong life within the right one' so finely and precisely that the question of the systems by which we are now bound inevitably arises. The shot that kills Franz Walter breaks through the wall of history and reaches us right where we are now. Not just because in 2019 there were more than 25,000 people on death row worldwide awaiting execution. But also because the question of what, and how much, individuals are willing to do - or not to do - in the interest of society has been on everyone's mind for the past few months.

Nahschuss portrays Franz's long journey of despair in a totalitarian social system. But the film also has something else to say. It is underpinned by the hope for transformation, for routes out of isolation. This becomes particularly tangible when Franz is sitting alone on the balcony, singing Rio Reiser: "Hold on to your love!"

We would like to thank Sabine Teske for enabling us to make this film with her permission.

