

Beta Cinema

presents

THE OTHER SIDE

Written and directed
by **Mariko Minoguchi**

With
Nina Hoss,
Precious Mariam Sanusi, Barbara Petritsch a.m.m.

Produced by
Trimafilm

Co-Produced by
Rundfilm

In collaboration with
BR and Arte

World Sales

Beta Cinema // beta@betacinema.com // Phone: +49 89 673469 828 // www.betacinema.com

MAIN CAST

Hanna	Nina Hoss
Lila	Precious Mariam Sanusi
The Old Woman	Barbara Petritsch

MAIN CREW

Written and directed by	Mariko Minoguchi
Produced by	Trini Götze
	David Armati Lechner
Co-Producers	Constanze Schumann
	Thomas W. Kiennast
Associate Producer	Valentina Huber
Director of Photography	Felix Pflieger
Editing	Monika Willi
Set Design	Marie-Luise Balzer
Costume Design	Sophie Klebba
Make-up Design	Helena Lang
Casting	Eva Roth
Music composed by	Yu-Chun Huang
Sound Design	Atanas Tcholakov
Original Sound	Tong Zhang-Colussi
Sound Mix	Manuel Meichsner
Line Producer Trimafilm	David Armati Lechner
Line Producer Rundfilm	Karin C. Berger
Production Managers	Markus Ringbauer
	Max Hillebrand
Commissioning Editors BR	Nina John
	Carlos Gerstenhauer
Commissioning Editor Arte	Barbara Häbe
German Distributor	X Verleih Ag (Warner Bros Germany)
World Sales	Beta Cinema

Germany, Austria 2026; Audio Format: 5.1 | Aspect ratio: 2.39:1 | Running time: 106 minutes

SHORT SYNOPSIS

Since losing her family to a fatal disease, Hanna has been living alone in the Alpine wilderness, far from a society ruled by fear and mistrust. Nearly a year after the outbreak, countless lives have been lost; those who survived remain carriers of the virus and are cast out into camps so the healthy can continue their lives. Hanna, a former doctor, chose isolation over captivity, abandoning her home to escape this new order. Her solitary life promises freedom - until an unexpected encounter forces her to confront what she's left behind. When she finds an injured skier, saving his life would mean returning to civilization. Is she willing to take that risk for the sake of another human being? How much are we prepared to sacrifice for the chance to belong?

Starring Nina Hoss (TÁR, HEDDA, BARBARA), this Alpine-set thriller unfolds in a spectacular yet unforgiving landscape, echoing the unresolved trauma of a pandemic and transforming isolation, fear, and survival into a tense cinematic experience.

INTERVIEW WITH MARIKO MINOGUCHI AND TRINI GÖTZE

In your 2019 directorial debut, *RELATIVITY*, you explore the major themes of chance and inevitability, as well as questions about the connections between events. What themes and ideas led you to *THE OTHER SIDE*?

Mariko Minoguchi: For me, writing is like dreaming. In the moment, I don't know exactly what I'm doing. It's only afterward that I realize what it's all about. That's exactly how it was with *THE OTHER SIDE*. I was in Lanzarote at the time, staying at a friend's house, and I wrote the screenplay there. I started with Scene 1 without knowing where the journey would take me.

Trini Götze: Mariko was there for four weeks and came back with the first draft of the screenplay. The wonderful thing about Mariko is that she never tells you when she's working on something. Suddenly there's a screenplay — out of nowhere. That's great. As a producer, what could be better than receiving a screenplay right away?

When you say that it all starts with a feeling: What was that feeling based on in *THE OTHER SIDE*? To what extent did the experience of the COVID-19 pandemic also play a role? It's a thought that comes to mind when you've seen the film...

Mariko Minoguchi: I wrote the book at the end of 2022. A lot happened that year. COVID was an even more pressing issue back then, and the war in Ukraine had broken out... There were different phases in the making of this film. Exclusion as a central theme was there from the very beginning. And flight. Currently, between 117 and 123 million people are displaced. That's a very abstract number. We know that, and yet we have little sense of it because we think it has nothing to do with us personally. That's an illusion. None of us are safe. I wanted to use a personal story to offer the opportunity to identify with this person. She comes from a world we know and experiences exclusion under circumstances that, unfortunately, we've come to recognize as well. The pandemic has made it clear to all of us just how fragile our society is.

To what extent does the film align with what you've made a priority with Trimafilm? Why is working in an artists' collective important to you?

Trini Götze: It comes more from within; it's not something I think about consciously. I have a strong desire to work as a collective because there's nothing better than having a job where you can work with people and friends. That sounds great in theory, but in practice it's not always so easy if you want to make it in the world of film production. The company that David Armati Lechner and I founded started out as a student-run, playful venture. Later, we restructured it more professionally as a limited liability company (GmbH). But the core idea hasn't changed. We've always wanted to continue working with the creatives we know well and also discover new ones. That's our USP. I think it's important

to be able to build something with the people you have a history with. We build each other up Mariko and Eva Trobisch have also. Every director brings their own unique style and their very own way of telling a story. You can tell the same story a hundred times. The question is always: how. That's what matters most to me. The filmmakers are what matter most to me. I want to be part of thinking through the big picture. That's a given with Mariko. With her, things come out subconsciously that you only notice once the film is finished.

You said that when you were writing the story, you didn't know where it would take you. *THE OTHER SIDE* thrives on a strong protagonist named Hanna, who lives—or rather, is forced to live — exclusively in nature, in the breathtaking Alpine landscape. How did this concept develop?

Mariko Minoguchi: With every project, there are challenges I set for myself. With *THE OTHER SIDE*, I wanted to make a physical “woman versus nature” film. The idea of a postepidemic world and isolation took shape over two or three days; the transition to writing is seamless. Before I start, I have at most three pages of notes on things that interest me. Nothing more. The fact that the story kept growing and more and more themes came into play is a subconscious process. I write in bursts, as if in a kind of manic phase. I can't stop once I start — I become completely immersed in this world and only pause when I realize I'm tired and need to sleep. I can't catch my breath again until I've finished telling the story.

As a producer, what did you like about the story? What thoughts went through your mind after reading the script? As a producer, you certainly read scripts differently because you're always immediately thinking about (feasible) financing...

Trini Götze: What appealed to me was the adventure aspect. Usually, men take center stage in films like *INTO THE WILD* or *CAST AWAY*. In *THE OTHER SIDE*, it's a woman — and a middle-aged one at that. I thought that was great right off the bat. Plus, the film touches on many themes, such as exclusion and coping with grief. We quickly had to let go of our initial idea of shooting the film on a small scale with a tiny team in the Alps. It made sense to start in Bavaria and then look toward Austria. So bringing on an Austrian co-production partner was a natural fit. We found our partners in Rundfilm and Constanze Schumann and Thomas Kiennast. Back then, funding in Austria through ÖFI and ÖFI+ was still very robust, which helped the project a lot. Thanks to Nina Hoss and the great screenplay, we had a real run with funding agencies and quickly found broadcast partners in BR and Arte.

How would you characterize Hanna? Who is she, and what sets her apart?

Mariko Minoguchi: Hanna comes from the educated middle class and is not someone who has experienced discrimination in her past life. What I found interesting about her from the very beginning is the aspect of the survivor's curse. And that she finds a form of freedom in it. She finds herself in a situation that would have seemed insurmountable to her in the past. But it's truly amazing how much one can accomplish and how much one

can do without when one has to. The instinct to survive is so deeply rooted in human nature.

Trini Götze: To me, Hanna also has something stoic about her, in a positive sense. There's a line in the script where she tells an old woman that it doesn't matter whether she lives or dies. This will to survive isn't driven by emotion; it's rooted deep inside her.

Mariko Minoguchi: The question is also what happens when we no longer have an audience. When no one really cares what we feel or how we behave. What's left then? I find that fascinating.

Trini Götze: With the old woman she meets on the farm, she briefly gains an audience. The old woman, in turn, finds one in Hanna. The two are mirror images of each other.

What were your thoughts on casting this powerful—and surely exhausting—role? And why was Nina Hoss the right choice?

Mariko Minoguchi: Nina Hoss is an essential part of the character. I didn't have her in mind while writing the screenplay, but after the first draft, it was clear to me that she would be perfect. She really helped shape the role and filled in the gaps that the character initially had in the book, even without them being explained. She did that fantastically. I also love the character because, to a large extent, she is Nina.

What was the preparation process like with Nina Hoss?

Mariko Minoguchi: I sent the first draft of the screenplay to Nina Hoss at the end of 2022. Then the filming of "Zeit Verbrechen" got in the way for me. Nina was also very busy with *TÁR*; the months went by, and I'd already given up hope. I was on the verge of letting go of my idea. Then I got a text from her asking if we wanted to meet. From that point on, Nina was deeply involved.

In my eyes, she's a filmmaker. She thinks holistically and has a good instinct for stories and for things that don't work. She's a good counterbalance and has a keen bullshit detector. She senses immediately when something's off or not quite right yet.

Hanna is a major role, and we both felt that we needed to have a strong connection to work together. That was a prerequisite. Our producers also made an intensive rehearsal phase possible for us. I was able to travel with Nina to all the locations ten days before filming began. We accompanied the forester on a hunt, did running training together, cooked in the evenings, and watched movies.

We spent time at the cabin, first just the two of us, then with cinematographer Felix Pflieger, and finally set designer Marie-Luise Balzer, costume designer Sophie Klebba, and makeup artist Helene Lang joined us. This allowed all departments to respond to what we learned during rehearsals. The planning took place beforehand. After that, we were able to just start shooting.

What was it like filming in the mountains?

Trini Götze: Together with our producer Valentina Huber, we decided to shoot chronologically and in two blocks because there's a change of seasons and we're also changing locations. It was perfect that we were able to start in the Bavarian Alpine foothills. That was our hub, from which everything was coordinated, and where Mariko was able to gather the entire creative team around her early on. For both her and Nina, it was the ideal setting to really shine.

Mariko Minoguchi: The shoot was wonderful, but also exhausting. We were almost always exposed to the elements and spent at least 15 to 20 days at an altitude of over 2,000 meters, which makes a huge difference physically. Then there were many days with SFX makeup, action scenes, and animals. So it wasn't a relaxed shoot, but we had a good dynamic.

I was very fortunate that my key creative collaborators, cinematographer Felix Pflieger, production designer Marie-Luise Balzer, and costume designer Sophie Klebba, all of whom I already knew from previous projects, were on board right away and started preparations even though the start of filming hadn't even been finalized at the time. We had plenty of preparation time across all departments, which helped us a lot. I owe that to these incredibly kind and motivated people.

Trini Götze: For us as independent producers, this is very valuable because we can't pay the fees until the financing is secured. The departments took the initiative in world-building. Everyone believed in the project and always held out hope that it would work out.

Mariko Minoguchi: Ultimately, there's always some residual risk. But we were transparent and kept everyone informed about the status of the financing. It was helpful to have an early location-scouting trip, which allowed us to start thinking about where we'd shoot and how we'd structure this journey.

Trini Götze: In terms of locations, the film was very challenging. The required weather changes were also a challenge. I remember that we needed snow at the end of the first shooting block. It was May. Where do you find snow in May? So we had to drive to a glacier. The Alps are so vast. Where do you even start? Where are we even allowed to film?

How would you describe the aesthetics and visual language of your film?

Mariko Minoguchi: During the creative development of the film, our goal was to make it feel as realistic as possible—almost like a documentary. We always wanted to convey the sense that it could really be this way, to make everyday life in the wilderness feel tangible. Take pain, for example... Characters often rise above their pain because they're supposed to appear strong. We didn't want that. When Hanna stitches up a wound herself, you can see the pain in her face. To me, that makes her seem all the more powerful. It was also clear that we always wanted to stay within Hanna's perspective. On the one hand, the intimacy was important to me; at the same time, I wanted those grand, powerful cinematic images set in the mountains. Cinematographer Felix Pflieger is open to everything, both in terms of content and visuals. He's someone who gives plenty of space

and tries to make everything possible. He also has great respect for the actors and actresses, which is important. Especially in a film like this, the person in front of the camera has to be able to connect with the person behind the camera. Nina felt very secure with Felix.

What is the collaboration like between the director and production?

Mariko Minoguchi: What was great about this project was that the production team gave me and the entire creative team a lot of leeway and a vote of confidence. Although we were underfunded, we had good working conditions because we had discussed in advance how we could rethink filmmaking. We went through the budget, consulted with the heads of departments to figure out where and how we could restructure things differently. Our goal was to shoot with as small a team as possible. Week by week, we scaled back until, in the end, there were only eight of us left and we were hiking up the mountains on foot.

Trini Götze: Our producer Valentina Huber and the rest of us producers were *right in the thick of it*. Everyone had to pitch in at some point—driving the cars, hauling the equipment up the mountain...

Mariko Minoguchi: The whole project was a delicate undertaking and could only be carried out thanks to the tremendous trust shown by the production team and my wonderful heads of department and the entire crew on set. Everything fell into place perfectly; everyone was always supportive, even though the shoot was physically really tough.

You also had an Oscar-nominated editor, Monika Willi, on board...

Mariko Minoguchi: That was also a stroke of luck. For funding reasons, the position had to be filled by someone from Austria. I never would have thought it possible to get a busy editor like Monika Willi on board. She really lived and breathed the film, immediately grasped the rhythm it needed, and made it even better. She came to Munich even before filming began to go over all the scenes with Felix Pflieger and me. During filming, she gave us feedback, which was very valuable to me and gave me confidence. After the first block of shooting, we edited the first part. We watched it with the entire team in a movie theater before the second block of shooting began, which gave everyone a clear sense of what we wanted to achieve.

Why is cinema, specifically independent cinema and auteur films, so important to both of you? And what do you hope viewers will take away from *THE OTHER SIDE*?

Trini Götze: I've been shaped by cinema and love sitting in a theater and fully immersing myself in a film, especially in a world where we're otherwise constantly on our phones; for me as a producer, it's like a third hand. The cinema is the only space where I find peace and can let my emotions run free. What fascinates me about auteur cinema is what

individual people can create, what kind of voices they have. I hope that viewers leave the theater after watching *THE OTHER SIDE* with a sense of hope. The world is what it is, often horrific and overwhelming. The film shows that people need one another and that it's important to help each other.

Mariko Minoguchi: And that life goes on, for the world and for all living beings. My sole goal was to make a feature film. I love cinema so much, there's little more beautiful than it. Cinema is like the chance to take a two-hour vacation from life. I think a lot about how we can use this screen, what we create, and what we fill it with, so that it's not just big images. That's why the sound design was also important in *THE OTHER SIDE*. We had a composer who composed exclusively for wind instruments. I wanted a physical experience where the audience would really be treated to something special, drawn into this strange world, and taken on a genuine journey of discovery. Everyone will take something different away from the film; everyone will leave the theater with a different feeling. There are so many boundaries, so many fears between us as human beings. That's why *THE OTHER SIDE* also explores the question of what the essence of humanity is in an encounter.

INTERVIEW WITH NINA HOSS

What were your thoughts when you first ?

Nina Hoss: I remember being transported back to the time of the COVID-19 pandemic. As a society, we went through something that was quite traumatic. We experienced this pandemic together, as a collective, and wanted to quickly banish it from our minds once it was over. I found it fascinating to read Mariko's screenplay, a story that explores the question of what would happen if there were actually a situation like the one Hanna finds herself in, where people are marginalized because they continue to carry the virus and can live with it, yet remain contagious, and to consider what that would trigger in a society, what fears and mechanisms would come into play. To put yourself in the shoes of someone who has been completely torn out of life, who can never go back. What does that do to a person? What does it mean for us to be excluded from a community, to the extent that we can't get close to anyone in any way? We can't even get a quick, comforting hug.

The theme of boundaries appears in various forms: exclusion from society; Hanna finds herself in a border region in the Alps; she undergoes a kind of borderline experience in her complete isolation; there is (almost) always a physical distance, a boundary between her and the few people she meets. Can you describe how you perceived and experienced Hanna?

Nina Hoss: What I found really interesting was how Mariko had conceived the character. Of course, you might think: How does anyone survive something like that at all? Hanna witnessed her husband's death, her child's death. She herself was simply left behind. That's something incomprehensible. You're left with something you can't even process. And perhaps even with the thought that, as a doctor, she might have brought the contagious virus home from the hospital.

Hanna has settled into a strict routine.

Nina Hoss: I found it fascinating to see Hanna in this solitude with herself, yet constantly keeping herself occupied. Hanna cooks, goes out, hunts, has learned how to gut a hare... She's right in the middle of a life that one might even wish for sometimes. The dream of dropping out, getting out into nature, living in harmony with nature, to explore what our human existence actually is when we aren't confronted with our capitalist system. Mariko and I didn't want there to be a constant sense of drama underlying it all. As a viewer, you naturally notice that Hanna hasn't come to terms with something. Hanna has learned to tuck this unresolved issue away somewhere, in some drawer of her body. She knows that at some point she'll probably have to bring it out. You learn a little bit about it in her conversation with the old woman. That's when she dares to talk about it.

The scene with the dog is particularly memorable...

Nina Hoss: That's when Hanna realizes again: No matter who she breathes on, she brings death. What does that do to a person? What kind of loneliness does that lead to, and what is it that keeps you going despite it all? Why do we actually live? Why do we keep on living? What does it take to let go of life, and do we even want to? Those were the questions swirling around in my mind as I immersed myself in Hanna's story, and you can certainly arrive at positive answers as well. Hanna shows us that life is still worth living because you can still experience things you never expected. You may not have imagined your life this way, but now this is how it is. You can't just shut off the curiosity we're born with. Hanna decides to experience more. I thought that was a good starting point. I wanted to walk that path with her.

To what extent did you contribute to the role and the rhythm of the story? How much of yourself went into it?

Nina Hoss: When I talk about the rhythm, it has to do with the moment of action, of performing, of acting. The rhythm in the film comes from Mariko and editor Monika Willi. I have no influence over that. When there were lines where I knew I could convey them through a glance or a preceding action, without having to say them out loud, without having to explain them again, those were the moments where I helped shape the performance. I remember the scene with the old woman, where Hanna speaks at length for the first time. Mariko and I talked at length about how to shape that scene. We also discussed the handover of the rifle. We liked the idea that it comes suddenly, without much fanfare, and that the audience still senses what it means. What I relate to is Hanna's brand of pragmatism. I'd probably act similarly. At least, I hope I'd face life that way. I find that interesting. That's what appealed to me about Hanna. And from a purely personal perspective, I found the idea of filming in the mountains, hiking up the Dolomites, just as appealing.

What was it like for you to film outdoors?

Nina Hoss: I remember days on set when our small crew hiked for several hours up to the locations with backpacks and all our equipment. It was definitely physically demanding. Driving was out of the question. The weather also often changed suddenly. Like in the scene with the tractor. It was pouring rain and I got so angry, I didn't even have to act angry anymore. That's when reality and fiction merged. Sometimes we also spent the night high up in mountain huts because it would have been too dangerous to head down into the valley after wrapping up for the day. It was a real adventure, and I had a lot of fun. I've always gone camping; my family and I used to go on adventure vacations a lot. That carried over into my life with big trips through Canada or the U.S., always with a tent in my luggage. Nature appeals to me, as does the idea of facing nature head-on, experiencing it up close.

There was an intensive preparation and rehearsal phase. We were allowed to look over a forester's shoulder and learned how to gut hares...

Nina Hoss: That was important for getting a feel for it. We meet Hanna at a point when she's already been living in nature for quite a while. She no longer has to learn anything she does, she's settled in. Until this settled life has to leave... That's what I found particularly striking about Mariko's book. Usually, you know the character has a goal. Here, you don't. Hanna just sets off; you don't know where she's going or what she'll encounter. That's unsettling and maybe makes the story a little hard to follow. But that's often how it is in life. I sat in a tree stand for over three hours with the forester, who was a wonderful person. We were waiting for deer. It was a new experience, sitting in silence with someone for so long. Fabulous. Then I thought: But I'm sitting here with someone. What's it like to always be alone and silent, like Hanna? There are surely moments that are wonderful, when you say, "Stay a while, this is so beautiful." I realized how much we need to share our experiences with someone, because otherwise you feel as if you haven't really experienced them. Hanna lacks that confirmation from another person. For me, the focus wasn't on things like learning to hunt, but rather on this series of situations Hanna goes through. Of course, it was also important that I learned how much stillness is required when hunting, how crucial that moment is, the one you mustn't miss, and that precision. Gutting a hare definitely took some effort on my part. What helped me was knowing that the animal would also be eaten. That was the agreement. That's when the adventurer in me came out again. I've always been curious about what it would be like to find myself in a situation like Hanna's. Now I know.

Hanna is a character with very little dialogue. What did that mean for you?

Nina Hoss: It was important to convey the physical reality of such a life. For example, when Hanna stitches up her own wound, when she's forced to go into the village, and the situations where she encounters others. How does Hanna interact with people? Like when she stumbles upon the camp. Everyone is a stranger to one another, and yet you're aware of each person's situation. I loved how Mariko and the set design portray this camp. It's not a pleasant camp. It's not a place you'd want to be. It's a bitter existence. You also understand why Hanna would rather go back to the mountains alone. But life has swept her away to this place; she's no longer in control of it. She didn't choose her companion, Precious. Yet she feels a sense of responsibility and can't bring herself to turn a blind eye. It's more of a partnership of convenience.

The sense of being strangers to one another and the fear of the unknown is also a theme in the film...

Nina Hoss: Yes, the fear of the unfamiliar: What is it, really, that makes us so afraid? Why don't we take the other path and try not to be afraid of one another? That doesn't mean there will never be conflicts. But it means enduring them and talking them through, staying curious, and perhaps even learning from one another. The beauty of Mariko's story is that it's never preachy. It nudges you to reflect on life. It shows that we can't do without one another. That it would be better if we tried to get along, supported one another, and didn't always foster these hostilities. I'm convinced that it's fear that holds us back and

makes us susceptible to manipulation. A state of fear prevents you from thinking clearly and stops you from asking questions.

What was it like working with Mariko Minoguchi?

Nina Hoss: Mariko is wonderful in so many ways. She's meticulous, precise, sensitive, and free in what she wants to convey. She's very careful to find her own cinematic language, which is definitely shaped by film tradition. We watched an incredible number of films together, talked about movies, acting, and perspectives... Mariko is an open, thoughtful, and meticulous person, always making sure everyone is doing well. At the same time, she's someone who knows what she wants. That's essential. As an actress, you need to know that you're working with someone who ultimately knows what they want. That's the case with Mariko. Alongside her great openness, she also has a stubborn streak. That's a wonderful trait because you need it as a director. I enjoyed watching her blossom whenever we got to the set.

What's one lasting memory from the shoot?

Nina Hoss: In the film, it's just a brief moment. But it was absolutely beautiful when Hanna wakes up in her tent high up on the mountain. We shot that scene on one of Austria's highest mountains. It was a completely deserted place where I felt a sense of grandeur, freedom, and detachment. Those moments on set made me truly happy, because what a gift it is that my job allows me to go to places like that—and actually have something to do there? I get to tell a story there that I can share. That experience is very special.

MAIN ACTRESS NINA HOSS

Nina Hoss began studying at the Ernst Busch Academy of Dramatic Arts in Berlin in 1995. Until 2013, she performed at the *Deutsches Theater*, the *Berliner Ensemble*, and the *Schauspielhaus Zürich*; in 2013–2014, she joined the ensemble of the Berliner *Schaubühne*, where she appeared in numerous productions directed by Thomas Ostermeier. In 2023, she presented the monologue “Notes from a Cellar Hole” at the Ruhrtriennale alongside Barbara Frey and Alex Silva, and in 2024 she played “Ranyevskaya in *THE CHERRY ORCHARD*” at the Donmar Theatre in London, directed by Benedict Andrews. This summer, she will once again work with director Benedict Andrews: together with Cate Blanchett, she will perform in the play “ELECTRA/PERSONA” at the National Theatre in London.

But Nina Hoss doesn’t just shine on the theater stage; she is best known for her memorable roles in film and television. For her role in *YELLA* (2007), she received a Silver Bear at the Berlinale as well as the German Film Award for Best Actress. The two went on to make several films together: *JERICHOW* (2009), *BARBARA* (Silver Bear at the 2012 Berlinale), and *PHOENIX* (2014).

Nina Hoss also starred alongside Philip Seymour Hoffman in *A MOST WANTED MAN* (2014), alongside Stellan Skarsgård in Volker Schlöndorff’s *RETURN TO MONTAUK* (2017), in *PELICAN BLOOD* (2019) by Katrin Gebbe, and in *DAS VORSPIEL* (2019) and *ZIKADEN* (2025) by Ina Weisse. For her leading role in *THE AUDITION*, Nina Hoss was named Best Actress at the 2019 San Sebastián and Stockholm Film Festivals.

In 2020, Nina Hoss was in the Berlinale competition with *LITTLE SISTER* by Stéphanie Chuat and Véronique Reymond. Directed by Todd Field and starring alongside Cate Blanchett, she filmed *TÁR*, which celebrated its world premiere in the Venice Film Festival competition in 2022.

She starred in *DON’T EXPECT TOO MUCH FROM THE END OF THE WORLD* (2023) for director Radu Jude, and with Claire Burger she filmed the Berlinale competition entry *TANDEM – IN WHAT LANGUAGE DO YOU DREAM* (2024). In Nia DaCosta’s adaptation of Ibsen’s *HEDDA* (2025), she took on the role of Eileen Lovborg. This role earned Nina Hoss, among other accolades, a nomination at the Film Independent Spirit Awards.

In the American television series “Homeland,” she played the recurring role of Astrid, and in the third season of “Jack Ryan,” she portrayed Czech Prime Minister Alena Kovac. She has served on the juries of the Locarno, Berlin, and Venice film festivals.

Throughout her career, Nina Hoss has received numerous awards, including the Adolf Grimme Prize (2003 and 2005) and the Bavarian Television Award (2005). In 2019, she received the Douglas Sirk Prize, which is awarded every three years for an outstanding

contribution to film culture. In 2020, she received the Hannelore Elsner Prize, and in 2025, the TIFF Tribute Performance Award from the Toronto International Film Festival.

SELECTED FILMOGRAPHY

2025	CICADAS Directed by Ina Weisse
2025	HEDDA Directed by Nia DaCosta
2024	TANDEM – IN WHAT LANGUAGE DO YOU DREAM Directed by Claire Burger
2023	DON'T EXPECT TOO MUCH FROM THE END OF THE WORLD Directed by Radu Jude
2022	TÁR Directed by Todd Field
2020	LITTLE SISTER Directed by Stéphanie Chuat & Véronique Reymond
2019	THE AUDITION Directed by Ina Weisse
2019	PELICAN BLOOD Directed by Katrin Gebbe
2017	RETURN TO MONTAUK Directed by Volker Schlöndorff
2014	PHOENIX Directed by Christian Petzold
2014	A MOST WANTED MAN Directed by Anton Corbijn
2012	BARBARA Directed by Christian Petzold
2009	JERICHOW Directed by Christian Petzold
2007	YELLA Directed by Christian Petzold

SCREENWRITER & DIRECTOR MARIKO MINOGUCHI

Mariko Minoguchi was born in Munich in 1988. Her critically acclaimed feature debut, *RELATIVITY*, celebrated its world premiere at the Munich Film Festival before being released in cinemas across Germany in November 2019. She subsequently co-wrote Tim Fehlbaum's science-fiction feature *TIDES* (2021) and wrote and directed the first episode of the anthology series *ZEIT VERBRECHEN*, produced by X Filme and premiered at the Berlin International Film Festival. With *THE OTHER SIDE*, she presents her second theatrical feature.

SELECTED FILMOGRAPHY

2026	THE OTHER SIDE Feature Film
2023	ZEIT VERBRECHEN – DEZEMBER TV Series Episode
2021	TIDES Directed by Tim Fehlbaum (Co-Writer)
2019	RELATIVITY Feature Film

PRODUCER TRINI GÖTZE

Trini Götze was born in Dresden in 1982 and moved with her family to Munich shortly before the fall of the Berlin Wall in 1988, where she grew up. After completing vocational training, she gained practical experience in a variety of positions within the film and television industry before studying Production and Media Management at the University of Television and Film Munich (HFF Munich) from 2009 to 2013.

PRODUCER DAVID ARMATI LECHNER

David Armati Lechner was born in Porto Alegre, Brazil, in 1990 and has lived in Germany since the age of six. Following his secondary education, he worked for four years as a production assistant and location manager in Cologne, including on productions for Heimatfilm. In 2018, he graduated from the University of Television and Film Munich with a degree in Production and Media Management.

Through their production company Trimafilm, Trini Götze and David Armati Lechner develop feature film and television projects in close collaboration with writers and directors. Their first productions, Eva Trobisch's *ALL IS WELL* and Mariko Minoguchi's *RELATIVITY*, received numerous awards at international film festivals. These honors included the Best First Feature Award at Locarno, the Studio Hamburg Young Talent Award, the German Film Critics' Award, the FIPRESCI Prize, and the VGF Emerging Producer Award.

Since then, they have produced the Grimme Award-nominated series *FETT UND FETT* and the SWR series *30 DAYS OF LUST*, which has generated more than ten million views. Their recent productions also include the documentaries *IRON BUTTERFLIES*, *PLASTIC FANTASTIC*, and *JENSEITS VON SCHULD*, as well as Yulia Lokshina's *IM UMKREIS DES PARADIESES*, which premiered in the Panorama section of the 2026 Berlinale. Most recently, Eva Trobisch's *HOME STORIES* celebrated its world premiere in competition at the 2026 Berlin International Film Festival. Their latest theatrical production, Mariko Minoguchi's *THE OTHER SIDE*, will be released in cinemas this autumn.

SELECTED FILMOGRAPHY

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| 2026 | <i>IM UMKREIS DES PARADIESES</i>
Directed by Yulia Lokshina |
| 2026 | <i>HOME STORIES</i>
Directed by Eva Trobisch |
| 2026 | <i>THE OTHER SIDE</i> |

	Directed by Mariko Minoguchi
2025	<i>30 DAYS OF LUST</i> TV Series
2024	<i>JENSEITS VON SCHULD</i> Documentary
2023	<i>IRON BUTTERFLIES</i> Documentary
2023	<i>PLASTIC FANTASTIC</i> Documentary
2019	<i>RELATIVITY</i> Directed by Mariko Minoguchi
2018	<i>ALL IS WELL</i> Directed by Eva Trobisch
2015	<i>FETT UND FETT</i> TV Series

DIRECTOR OF PHOTOGRAPHY FELIX PFLIEGER

Born in 1987, Felix Pflieger studied cinematography at the University of Television and Film Munich. He previously collaborated with Mariko Minoguchi on *DEZEMBER*, an episode of the anthology series *ZEIT VERBRECHEN*. He also maintains a long-standing creative partnership with director Anna Roller, serving as cinematographer on her films *DEAD GIRLS DANCING* (2023) and *ALLEGRO PASTELL* (2026).

His additional credits include Isa Willinger's documentary *PLASTIC FANTASTIC* (2024). With his precise visual approach and strong sense of atmosphere, Felix Pflieger has established himself as one of the most versatile cinematographers of his generation, moving seamlessly between narrative and documentary filmmaking.

SELECTED FILMOGRAPHY

2026	ALLEGRO PASTELL Directed by Anna Roller
2026	THE OTHER SIDE Directed by Mariko Minoguchi
2023	DEZEMBER Episode of the anthology series ZEIT VERBRECHEN
2023	DEAD GIRLS DANCING Directed by Anna Roller
2023	PLASTIC FANTASTIC Documentary directed by Isa Willinger