



73rd IFFMH: The complete 2024 program

Press release – Mannheim, 17 October 2024

The full breadth of international cinema is coming to the Rhine-Neckar metropolitan region as the International Film Festival Mannheim-Heidelberg celebrates its 73rd edition from 7 to 17 November with 71 feature-length films forming its main line-up. Festivalgoers will discover current films from more than 40 countries and meet numerous guests and filmmakers from all over the world in the cinemas. Beyond the silver screen, the 73rd IFFMH is hosting a diverse supporting programme that will include parties and performances in the festival lounges at the Stadthaus in Mannheim and the Karlstorbahnhof in Heidelberg. Urban spaces will be home to film as well: in the centre of Mannheim, a “salon edition” of short films will be screened in four hairdressing salons and a tattoo studio, and a video installation in the Wavehouse Heidelberg will pose the question of how “hot” global warming really is.

Festival director Dr Sascha Keilholz: “In view of the geopolitical situation, we have curated a programme this year that includes numerous films that see themselves as a form of resistance, of civil disobedience and rebellion. As if in correspondence with the cinematic realms of our guests of honour Agnieszka Holland and Lynne Ramsay, these works visualise inner limits and external borders that are to be overcome. Migration is a recurring motif, as is a clamour for education and the results of centuries-old patriarchal structures. In this context, various films deal with toxic masculinity. This is contrasted with the recurring topos of motherhood in all its complexity. Sometimes it’s in the form of ‘regretting motherhood’, as in ›Nightbitch‹ and ›Salve Maria‹ – alternating between being an uproariously funny black comedy and a psychological thriller with elements of a horror film. But also as a desire and emotion that defies rational thinking, as in ›Ten Months‹. So it is that this year’s films form a chorus of disparate voices that enter into a dialogue with each other. Our entries from Palestine and Israel illustrate this as well.”

From the ON THE RISE competition

ON THE RISE, the competition at the 73rd IFFMH encompassing sixteen German premieres, takes a deep dive into the aesthetic and narrative diversity of contemporary cinema.

Many of the works analyse and discuss social imbalances and decry social or political injustice. ›Girls Will Be Girls‹ and ›Santosh‹ by Indian directors Shuchi Talati and Sandhya Suri scrutinise the caste system, patriarchy and corrupt systems. Also from a female perspective, Johanné Gómez Terrero’s ›Sugar



Island« from the Dominican Republic and »Manas« by Brazilian director Marianne Brennand invoke female empowerment and the overcoming of injustice in labour laws. Against the backdrop of a spectacular romance, director Xin Huo looks at loneliness in contemporary Chinese society in »Bound in Heaven«. While Sarra Tsorakidis complements these politically tinged portraits of women with »Ink Wash«, a fascinatingly rigorous composition about an artist in Romania at a crossroads in her life, »Boomerang« by Shahab Fotouhi from Iran is as critical as it is atmospheric in painting a portrait of a society.

Independent American cinema has been revitalised and has rediscovered its love of genre. This ranges from the paranoia of »Gazer« to the midnight madness of »Dead Mail« and the classical drama of Sarah Friedland's »Familiar Touch«.

In »Bring Them Down«, the first film by Irish director Christopher Andrews, starring Barry Keoghan and Christopher Abbott, multigenerational fear and anger are vented on a sheep pasture high up in the mountains. That has metaphorical, epochal power! And forms a bridge to this year's closing film, Sophie Deraspe's »Shepherds«, a Franco-Canadian story about people escaping the hustle and bustle of modern life which conjures up a romantic image of the lives of shepherds.



Barry Keoghan and Christopher Abbott in »Bring Them Down« © MUBI, Patrick Redmond

It's not only the geographical diversity of this year's competition, which also includes two entries each from Morocco and Georgia, that is remarkable. The stylistic diversity of these films, which includes small vignettes, grand narratives, grainy images, elaborate productions and authentic cinema created with minimal



means, in each case conveys a completely new view of the world and of what cinema can be.

From the PUSHING THE BOUNDARIES section

PUSHING THE BOUNDARIES features nine further German premieres by exceptionally talented directors. These include Marielle Heller's high-spirited ›Nightbitch‹ with an outstanding performance by Amy Adams, Athina Rachel Tsangari's wild ›Harvest‹ with Caleb Landry Jones in an apocalyptic role, Monaco of all places as a place of Christmas cheer in ›A Hundred Thousand Billions‹ by Virgil Vernier, and Hong Sangsoo's ›By the Stream‹. This cult director from South Korea combines major themes and motifs from his work and takes them a step further. Jacques Audiard's triumphant entry in Cannes, ›Emilia Pérez‹, a further absolute highlight of the year in cinema, could be an Academy Award contender, as could Matthew Rankin's hilarious stroke of genius ›Universal Language‹ and Mohammad Rasoulof's ›The Seed of the Sacred Fig‹, which is being nominated for Germany.

Sean Price Williams, whose directorial debut ›The Sweet East‹ was honoured at last year's IFFMH, returns cinematographer with two films on which he has done the cinematography: ›Harvest‹, to which his images lend an incomparably enraptured, delirious note, and ›Between the Temples‹. Inspired by Hal Ashby's ›Harold and Maude‹, cult director Nathan Silver has Jason Schwartzman play a Jewish cantor in an atypical romantic comedy.

From the FILMSCAPES section

The range of aesthetic forms in FILMSCAPES is once again epitomised by Catalanian director Albert Serra, who was previously invited to the IFFMH in 2022 for ›Pacifiction‹. His hypnotic work ›Afternoons of Solitude‹, recently awarded the main prize in San Sebastián, now transcends the boundaries of the documentary. In the spectacle of the bullring, the director discovers a ritual that is as fascinating as it is bestial – evoking a world of queerness in its rhetoric, masculinity and gestures.



Albert Serra portrays the torero Andrés Roca Rey in ›Afternoons of Solitude‹ © Films Boutique

›Der Fleck‹ by Willy Hans, about a group of young people in the forest on a summer's day, alternates between documentary elements and poetic realism. This German-Swiss co-production took part in the Mannheim Cutting Edge Talent Camp.

Scandar Copti's politically charged Palestinian thriller ›Happy Holidays‹ and Mo Harawe's Somalian father-son story ›The Village Next to Paradise‹ take a different approach to family life. A father-daughter relationship, on the other hand, is the focus of India Donaldson's ›Good One‹, a pleasantly calm yet determined American commentary on the ongoing conflict between the generations.

The warm-hearted and endearing ›Eephus‹ is about an alternative form of family and togetherness — but also about having to let go. This also applies to the two very different cousins David (Jesse Eisenberg) and Benji (Kieran Culkin) in Eisenberg's latest film, ›A Real Pain‹. They travel from the United States to Poland, to a former Nazi extermination camp, and are not the same when they return.

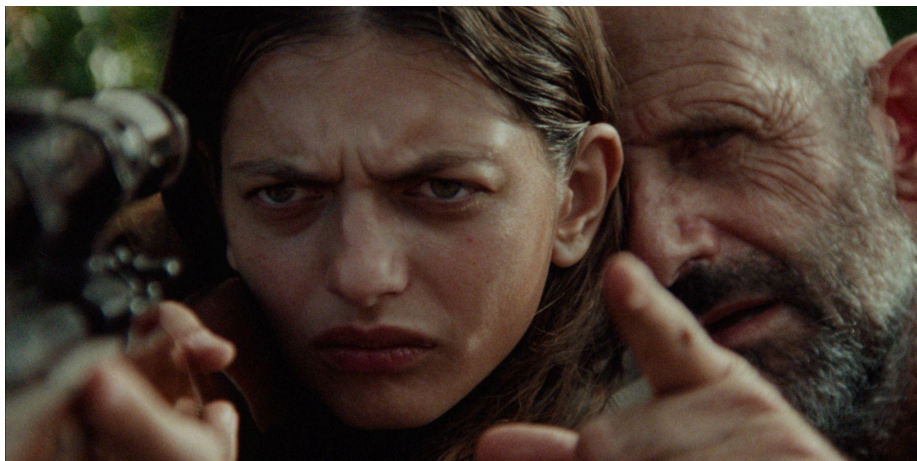
Tokyo is where Japanese director Yoko Yamanaka takes us on the emotional rollercoaster ride of a young Generation Z woman in ›Desert of Namibia‹.

New actors' award: The three nominees

This year, for the first time, the IFFMH, whose core mission is to promote emerging international talent in film, will present the YOUNG ACTORS AWARD, worth 10,000 euros. The films in all of the sections with the exception of the Retrospective are eligible for this new acting award. One nominee is French newcomer Ghjuvanna Benedetti for her role as the daughter of a Corsican clan



lord in the competition film ›The Kingdom‹ – her very first role in a film. US-Canadian actress Ariella Mastroianni also shines in a competition film. To date, she has appeared in five productions. She and director Ryan J. Sloan co-wrote the screenplay for ›Gazer‹. Mastroianni has been nominated for her portrayal of a young woman who suffers from blackouts and who becomes involved in a treacherous deal. Multinational actress Laura Weissmahr from Catalonia has been nominated for her leading role in ›Salve Maria‹. Spanish director Mar Coll envisions this drama as a horror film and psychological thriller with comedic elements. Laura Weissmahr plays a woman who is unable to develop any nurturing instinct towards her baby and is in danger of losing touch with reality as she is in over her head and yearning for an escape. Of the three nominees, the international jury will honour what it considers to be the most outstanding performance. The prize will be presented at the Award Ceremony on 14 November.



Nominated for the Young Actors Award: Ghjuvanna Benedetti in ›The Kingdom‹
© Chi-Fou-Mi Productions

Supporting programme and FACING NEW CHALLENGES

Beyond the silver screen as well, the 73rd IFFMH has a varied programme on offer. On 8 November, Lars Eidinger is once again expected to DJ at the Karlstorbahnhof in Heidelberg, and on 10 November there will for the first time be a big family day at the Stadthaus Mannheim with workshops and lots of hands-on activities. There will also be master classes with the two guests of honour, Agnieszka Holland and Lynne Ramsay, as well as panel discussions that all festivalgoers are welcome to attend. The Intercultural Day on 11 November will include a free guided tour of the ›Kofferkind‹ exhibition at the Intercultural Centre Heidelberg and a concert by the Aramis Youth Orchestra at the Mannheim Jewish Community. At the Karlstorbahnhof in Heidelberg, dancers from the Inter-Actions collective will perform choreographies to selected films from the programme in several performances.



In the **FACING NEW CHALLENGES** section, the IFFMH explores the possibilities of the moving image outside of classical narrative cinema. On the first weekend of the festival, the video work ›Uncensored Lilac‹ by Irish artist duo Bassam Issa Al-Sabah and Jennifer Mehigan is waiting to be discovered in the Wavehouse Heidelberg, Europe's largest 3D-printed building. Here, virtual hyperfeminine bodies encounter a world that is melting as a result of climate change. A video work by Sadies Choua on the deconstruction of body images will be shown in the festival lounge at the Karlsruhbahnnhof Heidelberg. In addition, the Moroccan film historian and curator Rim Mejdí will give a lecture on women in postcolonial cinema on 15 November. In the centre of Mannheim, the festival is even close enough to touch: In four hairdressing salons and a tattoo studio, the IFFMH will present a salon edition of five experimental short films from Pakistan, Greece, Tunisia, Germany and Bulgaria — not only to the customers waiting in the salons, but also to any curious onlookers. With this in mind, get out into the city and into the cinema!

Thanks to the partners and supporters of the IFFMH

The IFFMH is made possible by the support of a wide range of partners. The festival would like to express its sincere thanks to its partners in the public sphere and to the supporting foundations: The City of Mannheim, the City of Heidelberg, the Ministry of Science, Research and the Arts of the State of Baden-Württemberg, the Federal Government Commissioner for Culture and the Media, the Manfred Lautenschläger Foundation, the Rainer Werner Fassbinder Foundation, the Dr Rolf M. Schwiete Foundation, the VG Bild Kunst and the Medien- und Filmgesellschaft Baden-Württemberg (MFG).

The festival would also like to thank the management consultancy cbs-consulting from Heidelberg for sponsoring the new Young Actors Award.

The festival would also like to express its thanks for the mobility and accommodations provided by its mobility partners RNV, VRN with VRN Nextbike, Stadtmobil and Autohaus Scherer from Mannheim and the partnering hotels NYX Hotel, Leonardo Royal in Mannheim as well as Speicher7 and Syte Hotel. In the drinks and catering sector, partners include Lemonaid & ChariTea from Hamburg, Café Nunu, Reichsrat von Buhl, Mayer's Brauwerk in Ludwigshafen and the venerable, organic Palatinate winery Sauer.

The range of festival partners in the media are also a major source of support: the Haas Media Group, including the Mannheimer Morgen and UBI BENE, as well as TAZ and ARTE. The IFFMH would also like to thank the Mannheim fashion house Engelhorn for supporting it in various ways. Further thanks go to



m:con Mannheim and next Mannheim as well as Fashion Park Nußloch, with its Betty Barclay brand, and kultour.gut, fahrwerk and Rent Event Tec as well as the ticketing partner Reservix.

Further cooperations in the area of the arts and festivals involve the Käte Hamburger Centre for Apocalyptic and Post-Apocalyptic Studies (CAPAS) at Heidelberg University, the Rhine-Neckar arts and festival region, Girls Go Movie, Kulturparkett Rhein-Neckar, Institut français, Enjoy Jazz, Heidelberg Marketing, Stadtmarketing Mannheim, Inter-Actions in Heidelberg and Sparkasse Heidelberg.

Last but not least, many thanks go to the IFFMH's partner cinemas and venues: the Cinema Quadrat, the Cineplex, the Atlantis cinema in Mannheim, the Karlstorkino, the Gloria and the Luxor, as well as the Karlstorbahnhof in Heidelberg. The festival would also like to thank its film projection partner, Mondt.

All the films of the 73rd IFFMH, listed alphabetically by section:

Opening film

›**Sharp Corner**‹ Jason Buxton, Canada, Ireland

Centre Piece

›**April**‹ Dea Kulumbegashvili, Georgia, France, Italy

Closing film

›**Shepherds**‹ Sophie Deraspe, Canada, France

ON THE RISE competition

›**Across the Sea**‹ Saïd Hamich Benlarbi, Morocco, France, Belgium

›**Boomerang**‹ Shahab Fotouhi, Iran, Germany

›**Bound in Heaven**‹ Huo Xin, China

›**Bring Them Down**‹ Christopher Andrews, Ireland, UK, Belgium

›**Cabo Negro**‹ Abdellah Taïa, France, Morocco

›**Dead Mail**‹ Joe DeBoer, Kyle McConaghy, USA

›**Familiar Touch**‹ Sarah Friedland, USA

›**Gazer**‹ Ryan J. Sloan, USA

›**Girls Will Be Girls**‹ Shuchi Talati, India, France, USA, Norway

›**Holy Electricity**‹ Tato Kotetishvili, Georgia

›**Ink Wash**‹ Sarra Tsorakidis, Romania, Greece, Denmark

›**The Kingdom**‹ Julien Colonna, France

›**Manas**‹ Marianna Brennand, Brazil, Portugal

›**Panopticon**‹ George Sikharulidze, Georgia, France, Italy, Romania



- ›**Santosh**› Sandhya Suri, India, France, UK, Germany
- ›**Sugar Island**› Johanné Gómez Terrero, Dominican Republic, Spain

PUSHING THE BOUNDARIES

- ›**Between the Temples**› Nathan Silver, USA
- ›**By the Stream**› Hong Sangsoo, South Korea
- ›**Emilia Pérez**› Jacques Audiard, France
- ›**Harvest**› Athina Rachel Tsangari, UK, Germany, Greece, France, USA
- ›**A Hundred Thousand Billions**› Virgil Vernier, France
- ›**Maldoror**› Fabrice Du Welz, Belgium, France
- ›**Nightbitch**› Marielle Heller, USA
- ›**Paying for It**› Sook-Yin Lee, Canada
- ›**The Return**› Uberto Pasolini, Italy, UK
- ›**The Seed of the Sacred Fig**› Mohammad Rasoulof, Germany, France, Iran
- ›**Salve Maria**› Mar Coll, Spain
- ›**Stranger Eyes**› Yeo Siew Hua, Singapore, Taiwan, France
- ›**They Will Be Dust**› Carlos Marqués-Marcet, Spain, Italy, Switzerland
- ›**Death Will Come**› Christoph Hochhäusler, Germany, Luxembourg, Belgium
- ›**Who by Fire**› Philippe Lesage, Canada, France

FILMSCAPES

- ›**Afternoons of Solitude**› Albert Serra, Spain, France, Portugal
- ›**All We Imagine As Light**› Payal Kapadia, India, France, Netherlands, Luxembourg
- ›**Desert of Namibia**› Yoko Yamanaka, Japan
- ›**Eephus**› Carson Lund, USA
- ›**Der Fleck**› Willy Hans, Germany, Switzerland
- ›**Good One**› India Donaldson, USA
- ›**Happy Holidays**› Scandar Copti, Palestine, Germany, France, Italy, Qatar
- ›**Memoir of a Snail**› Adam Elliot, Australia
- ›**A Real Pain**› Jesse Eisenberg, USA, Poland
- ›**Ten Months**› Idan Hubel, Israel
- ›**Universal Language**› Matthew Rankin, Canada
- ›**The Village Next to Paradise**› Mo Harawe, Somalia, Austria, France, Germany

Retrospective (in chronological order)

- ›**Steamboat Bill, Jr.**› Charles Reisner, Buster Keaton, USA, 1928
- ›**Freaks**› Tod Browning, USA, 1932
- ›**The Red Shoes**› Michael Powell, Emeric Pressburger, UK, 1948
- ›**The House Is Black**› Forough Farrokhzad, Iran, 1962
- ›**Black Girl**› Ousmane Sembène, Senegal, France, 1966
- ›**Videodrome**› David Cronenberg, Canada, 1983
- ›**Terminator 2: Judgment Day**› James Cameron, USA, 1991
- ›**The Watermelon Woman**› Cheryl Dunye, USA, 1996



- ›**Audition**› Takashi Miike, Japan, South Korea, 1999
- ›**Fat Girl**› Catherine Breillat, France, 2001
- ›**In the Cut**› Jane Campion, UK, Australia, France, 2003
- ›**Hunger**› Steve McQueen, UK, Ireland, 2008
- ›**The Raid**› Gareth Evans, Indonesia, France, 2011

YOUNG FILM FESTIVAL

- ›**Big Boys**› Corey Sherman, USA, 2023
- ›**Flow**› Gints Zilbalodis, Latvia, France, Belgium
- ›**Greetings From Mars**› Sarah Winkenstette, Germany
- ›**The Major Tones**› Ingrid Pokropek, Argentina, Spain
- ›**Savages**› Claude Barras, Switzerland, France, Belgium
- ›**Animal Tales of Christmas Magic**› Caroline Attia, Camille Alméras, Ceylan Beyoğlu, Natalia Chernysheva, Haruna Kishi, Olesya Shchukina, France, Germany
- ›**Yasmeen's Element**› Amman Abbasi, Pakistan, USA

HOMAGE Agnieszka Holland (in chronological order)

- ›**Europa Europa**› Germany, France, Poland, 1990
- ›**Olivier, Olivier**› France, 1992
- ›**Green Border**› Poland, France, Czech Republic, Belgium, 2023

GRAND IFFMH AWARD Lynne Ramsay (in chronological order)

- ›**Ratcatcher**› UK, 1999
- ›**We Need to Talk About Kevin**› UK, 2011
- ›**A Beautiful Day**› UK, France, 2017

FACING NEW CHALLENGES

- ›**Uncensored Lilac**› Bassam Issa Al-Sabah, Jennifer Mehigan
- ›**Today Is the Shortest Day of the Year but Somehow Hanging Around with You All Day Makes It Seem Like the Longest. Perverse Decolonization.**› Saddie Choua
- ›**The Distance from Here**› Bandi Abibi, Pakistan
- ›**Ocean Is Future**› Latent Community, Greece
- ›**Correspondance(s)**› Sahar El Echi, Tunisia
- ›**Im Tesla nach Schnellroda**› Tommy Neuwirth, Germany
- ›**Four Seven Round-the-Clock**› Krassimir Terziev, Bulgaria

Girls Go Movie

- ›**Adrift**› Lucy-Sophie Witthoff, 2023
- ›**Contagious Loneliness**› Carina-Susann Krause, 2021
- ›**Dein Pillentempel**› Dalina Schick, 2023



The 73rd IFFMH is being held from 7 to 17 November.

Tickets go on sale online on 17 October.

Tickets go on sale at the tourist information offices at the main stations in Mannheim and Heidelberg on 26 October.

Images

You can download images from our press area by using this link:

<https://www.dropbox.com/scl/fo/oonci5vnahco0kriv594i/AJO9Co2N3rqbabWW0-2YD3k?rlkey=l1zg02xm34g6a3bnxtq1l3k88&st=fo2xl884&dl=0>

About the IFFMH

With “New Film Experience” as its credo, the IFFMH has been venturing new, interdisciplinary perspectives on and through the art of film since 1952. This makes it the longest-running film festival in Germany after the Berlinale, and it continues to be a major platform for cultural, social and political dialogue. With each subsequent edition, the IFFMH, as a festival for the public in cinemas, invites festivalgoers to discover the rising stars of the international film scene as well as to follow the careers of established filmmakers and to become more familiar with film in the context of other art forms. The 73rd IFFMH will be held from 7 to 17 November 2024. The complete schedule will be available on 17 October.

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The festival would like to thank its sponsors and partners.




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