

MINNA WÜNDRICH PIA HERZEGGER LUKAS TURTUR



 **74** Internationale
Filmfestspiele
Berlin
Encounters

A FILM BY EVA TROBISCH



TRIMAFILM



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PIFFI MEDIEN PRESENTS "IVO" A PRODUCTION BY STUDIO ZENTRAL & NETWORK MOVIE IN COPRODUCTION WITH TRIMAFILM AND ZDF/DAS KLEINE FEERNSEHSPIEL SUPPORTED BY FILM- UND MEDIENSTIFTUNG NRW WITH MINNA WÜNDRICH PIA HERZEGGER LUKAS TURTUR LILI LÄCHER PIERRE SIEGENTHALER LEOPOLD VON VERSCHUER ULRICH MARK BIRTE LEESE MECHTILD LAMPRECHT JOHANN CAMPEAN JOANNE GLÄSE WOLFGANG RÜTER CARLUDWIG WENWESCHT BENJAMIN HÖRNER PATRICIA OSMOND ELKE STÖRMER SAMY CHALLAH DORIS DEVL AND HEIKE SPEER DIRECTOR OF PHOTOGRAPHY ADRIAN CAMPEAN EDITOR LAURA LAUZEMIS PRODUCTION DESIGNER JULIA MARIA BAUMANN COSTUME DESIGNERS CHRISTIAN ROEHRIS MAKE-UP ANKE EBELT MUSIC BY ARMIN BADDE SOUND DESIGN AND MIX ANDREAS HILDEBRANDT MUSIC CONSULTANT MARTIN HOSSBACH REDACTION ZDF LUCIA HASLAIER PRODUCTION DIRECTOR SUSANNE PFEIFFER LINE PRODUCER HENZ-GEORG VOSKORT ASSISTANT DIRECTOR VERONIKA NEUBER CASTING DIRECTOR SUSANNE RITTER DOMINIK KLINGBERG CO-PRODUCERS DAVID ARMATI LECHNER TRINI GÖTZE PRODUCERS LUCAS SCHMIDT LASSE SCHARPEN WOLFGANG CIMERA WRITER AND DIRECTOR EVA TROBISCH

LOCO
FILMS

Ivo works as a palliative home-care nurse. Every day, she visits families, couples and single people. They live in small flats and large houses. They all have different lives and deaths. They all have different ways of dealing with the time that remains. At home, Ivo's teenage daughter has long since become independent. From morning to night, Ivo drives around in her old Skoda which she has made into her personal living space. Here, she eats her meals, works, sings, swears and dreams. One of her patients, Solveigh, has become a close friend. Ivo has also formed a relationship with Solveigh's husband, Franz. Day after day, the two work together to care for Solveigh. And they sleep with each other. Solveigh's strength is diminishing and she soon has to rely on support for the simplest tasks. She wants the final decision to be her own: she wants Ivo to help her die.

Minna Wüdrich	Ivo	Writer and Director	Eva Trobisch
Pia Hierzegger	Solveigh	Director of Photography	Adrian Campean
Lukas Turtur	Franz	Editor	Laura Lauzemis
Lilli Lacher	Cosima	Production Designer	Julia Maria Baumann
Pierre Siegenthaler	Benedikt	Costume Designer	Christian Roehrs
Leopold von Verschuer	Henner	Make-up	Anke Ebelt
Ulrich Marx	Wanja	Music by	Armin Badde
Birte Leest	Gwen	Sound Design &	
Mechthild Lamprecht	Gwen's Mother	Mix	Andreas Hildebrandt
Johann Campean	Johann	Music Consultant	Martin Hossbach
Joanne Gläsel	Renate Brohnsdorf	Editor ZDF	Lucia Haslauer
Wolfgang Rüter	Thorsten Brohnsdorf	Production Director	Susanne Pfeiffer
Carl-Ludwig Weinknecht	Wolf Rickel	Line Producer	Heinz-Georg Voskort
Elke Störmer	Heike Rickel	Assistant-Director	Veronika Neuber
Benjamin Höppner	Bodo	Casting Directors	Susanne Ritter, Dominik Klingberg
Patricia Osmond	Bodo's Mother	Co-producers	David Armati Lechner, Trini Götze
Samy Challah	Jorgos	Producers	Lucas Schmidt, Lasse Scharpen, Wolfgang Citera
Doris Dexl	Neighbour		
Heike Speer	Commissioner		
Christoph Spring	Benedikt's Neighbour		
André Züchner	Pharmacist		
Gero Zons and			
Klaus Leitner	Mortuary Conveyors		

BERLINALE SCREENINGS

MO	19. FEB	19.00	CINEMAXX 7 (Press Screening / Press only)
DI	20. FEB	16.15	AKADEMIE DER KÜNSTE (World Premiere)
MI	21. FEB	19.30	KINO INTERNATIONAL
DO	22. FEB	13.00	CUBIX 7
FR	23. FEB	12.30	COLOSSEUM 1



74th Internationale
Filmfestspiele
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IVO

A FILM BY EVA TROBISCH

Produced by **STUDIO ZENTRAL & NETWORK MOVIE**
In Co-Production with **TRIMAFILM** and **ZDF / DAS KLEINE
FERNSEHSPIEL** Funded by **FILM- UND MEDIENSTIFTUNG NRW**

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D 2024 | 105 min | DCP | 1:1.85 | 5.1



SYNOPSIS

Ivo works as an outpatient palliative carer. She travels to different households every day. To families, married couples and single people. To small flats and large houses. To different ways of living and dying, to different ways of dealing with the time that remains. At home, her teenage daughter and her dog have long since become independent because of Ivo's working hours. Ivo is on the road in her old Skoda from dawn to dusk, the hands-free system always in operation. The car has become her personal living space, where she eats her meals, works, sings, swears and dreams.

One of her patients, Solveigh, was a close friend even before her illness. Ivo also has a close relationship with Solveigh's husband Franz. Day after day, they work together to care for Solveigh. And they sleep together.

Solveigh's strength dwindles and she is soon dependent on help for the simplest tasks.

She wants to make the final decision alone and doesn't want Franz to find out. She asks Ivo to help her die.

With her second feature film, Eva Trobisch achieves a true miracle. With the greatest genuineness and vitality, "Ivo" tells of people whose days are numbered. Of the time that remains. Of people who take care of themselves every day, in the midst of their own lives. Magnificently filmed by Adrian Campean, sometimes almost documentary-like, sometimes carefully composed, always at eye level with those for whom everything is at stake. Supported by a wonderful ensemble, Minna Wünderlich as Ivo, in her first major cinema role, is the captivating powerhouse of the film, focused, hungry for life, empathetic, chaotic, passionate. Like life itself.





UNEXPECTED MOMENTS

PRODUCTION NOTES BY EVA TROBISCH

BEGINNINGS

There was a time in my life when I wanted to become a midwife. I was fascinated by the transition, this threshold - the birth into life. A few years ago, when a team of palliative carers accompanied a friend until his death, I came into contact for the first time with a profession that, unlike midwifery, looks after the delivery of life. From this point onwards, this threshold also occupied me for a long time.

I researched this field for several months and experienced many things that stirred and touched me and will stay with me forever. There were moments when I lost my fear of dying because palliative care knows how to overwrite stereotypical images of undignified dying with alternative, painless and peaceful processes. My view of my life changed, put things into perspective and raised fundamental questions.

In addition to the shame I felt about how much I took health for granted, both my own and that of others, my humility towards it grew. However, there were also moments that completely overwhelmed me. Great despair. Terrifying moments, miserable and nasty. Moments in which I felt nothing but contempt and cold hatred towards death. What a lousy arsehole illness can be!

I have a lot of questions and uncertainties about how to deal with this, the last stage of my life, and that's why I wanted to explore it further without claiming to have any answers. In a small, well-rehearsed team, consisting of a handful of fellow campaigners and friends. People I trust and whose attitude and opinions I value. First and foremost was my long-time friend and cameraman Adrian Campean. Adrian's father Johann Campean is a palliative care doctor at the

Ruhr region, who, together with several colleagues, founded a network of "Specialised Outpatient Palliative Care" (SAPV) facilities and helped to set up several hospices. He was our medical, life and ethical counsellor and, in his calm and generous manner, an important and inspiring personality on the path of this project. We visited him often and talked a lot, he read every version, gave advice and made improvements. In the film, Johann now appears as who he is, as Ivo's boss.

IVO

Despite the claim to realism in the depiction of the working world, Ivo is an independent character in a fictional constellation. Her private life is fictionalised: The self-employed daughter, with whom she lives in a kind of shared flat due to her long and irregular working hours. Her desire for intoxication and loss of control, which is in clear contrast to her professional role, where she so often has to take command in extreme situations. She is also heavily involved in a very special patient relationship. This is also fictional. Although, according to the teams I spoke to, such relationships are by no means unusual. Due to the unknown and intimate life situation, people quickly become very close, there is not much composure to maintain, and close bonds, friendships and strong feelings often develop.

I took this as an opportunity to develop a constellation of characters that I knew from my own environment. The story of an affair in which one of the lovers was burdened with the serious illness of her spouse at the same time as the intoxicating encounter. The secret relationship nourished her for the hardships of everyday life, gave her the lightness and strength to bear the misfortune of losing a loved one. It set life against death. But the moment the sick person died, the affair died too. It was a surprise for all of us, not entirely plausible - now that the path was clear. But a friend who was part of this story concluded: sometimes the dead are more powerful than the living. I found these detours of loyalty and fidelity touching and interesting. And the story, in its irrational logic, is extremely human and worth telling.

CONFLICTED FIELDS

Since I've grown up halfway, I've been hearing stories from my circle of acquaintances about people who ask their children, siblings or loved ones to more or less actively help them die when they no longer want to live.



I have also been confronted with this request. My feelings about it are mixed, and I don't have a categorical opinion. Palliative medicine basically stands for preventing the wish for assisted suicide from arising in the first place, because its declared aim is to make the last phase of life as pleasant and anxiety-free as possible. Nevertheless, all employees report that this concern is regularly brought to their attention.

In our story, Ivo is asked by a patient who is also her friend: Solveigh will not live much longer, she will be in pain, she will experience an extremely arduous physical decline that she does not want to surrender to. But she is not only Ivo's friend, she is also the wife of Franz, the man with whom Ivo has been romantically involved for some time. Solveigh also expects Ivo to keep all this to herself. They both know that Franz would not let Solveigh go.

Legally, assisted suicide has been exempt from prosecution since 2020 as long as it is not done for commercial purposes and the patient is able to take the medication independently and in full consciousness. Emotionally, however, Solveigh's wish is a burden that poses a moral dilemma for Ivo, and therefore also for us, me. Not least because the whole thing also harbours the suspicion of a certain self-interest. To whom is she indebted? Solveigh? To Franz? To her own conscience? I don't have a definitive answer to that. Exploring this field and sharing Ivo's journey with an audience without judgement or agenda was the fundamental driver for this project.



APPROACH AND WORKING METHODS

From the very beginning, working on this project was a kind of tactile movement. There was an interest in the topic, initial research and ideas for realisation, further research and the discarding of these ideas because they turned out to be made up. More research, more changes in the narrative. We maintained this constant over and rewriting, the willingness of everyone involved to react to new impulses and experiences, throughout the entire process, right up to the final mix. The topic is too sensitive on the one hand and too massive on the other for me to follow a classic path, where something is created at the beginning in my head and on my laptop that I could then direct everyone to.

Instead, I wanted to work on the characters together with the actors, explore their relationships, without a fixed script, curious about access to scenes and insights that are denied to desk work. For which concrete spaces of experience are needed. In some cases, we shot scenes without rehearsing them. The rough framework was discussed, but no-one knew in concrete terms what was in store for them. For example, Pia Hierzegger's character Solveigh expressed her dying wish to Johann, the doctor responsible for her, for the first and only time on camera, and we filmed a 30-minute conversation. It was the kind of conversation that none of us had ever had before, and none of us had the slightest idea of how it would go. The mortuary conveyors (a profession whose job it is to bring the deceased to the undertaker) also came to the set and simply did their job as part of the film story.

SAPV

The founder of the hospice movement, London nurse Cecily Saunders, initiated end-of-life care after years of being a powerless witness in intensive care units to the exhausting treatment of people who had long been closer to death than to life. She wanted to create a place where doctors, patients and relatives had the opportunity to recognise dying as part of life. In her holistic approach, pain consists of four dimensions: a physical, a psychological, a social and a spiritual one. The guiding principle of her palliative care is to alleviate pain on all these levels in the best possible way. In addition to caring for the patient, this also includes intensive support for relatives in order to strengthen all those involved on this challenging journey, both as individuals and as a community.

The hospice movement has developed and differentiated over the years. Specialised outpatient palliative care («Spezialisierte Ambulante Palliative Versorgung »), or SAPV for short, has been introduced for people who prefer their own four walls to hospital or hospice care. Outpatient palliative care staff are independent and autonomous in their scheduling and organisation of patient visits and are much freer from the economic constraints that apply in home care, for example. They travel to private households, retirement homes and hospices and with each patient into a new life and a new death.

Without any prior briefing. The actors and we, behind the camera, experienced something unexpected and were able to act intuitively. This created moments in which I was less a director and more a fascinated witness.

THE ACTORS : INSIDE

Towards the end, when I accompanied carers on their home visits, I realised that I wanted to combine actors with real professionals. Their interaction with patients is as natural as it is specific. They have learnt this often very unique tone, the casualness of their movements, over an entire professional life and it cannot be easily copied. In order to move naturally and competently in this unfamiliar field, Minna Wüdrich spent weeks travelling with the SAPV Velbert team.

For all the other people practicing their profession in front of the camera, however, we opted for originals. This mixture had a very appealing effect for me: the acting of the trained actors became more naturalistic and the realistic behaviour of the specialist staff was framed scenically. In turn, all the patients were actors. Since Ivo is the clear protagonist of the film and the patients are more a part of the working world than the focus themselves, it was mandatory for me to fictionalise the patients. But of course, they are inspired by real stories.

Minna Wüdrich, who mainly acts in theatre, took on the project with great dedication and a willingness to take risks, shaping and illuminating her character more precisely with each passing day. Thanks to Minna, Ivo now possesses this unwavering brightness. Minna's Ivo is pragmatic and hands-on, yet self-consciously vulnerable, she is strong - both mentally and physically - and possesses great empathy while at the same time being able to distance herself emotionally. These are all attributes that we have often observed in people who consciously choose this field of work. Pia Hierzegger's playing seems to be liberated from any technique. That was also an absolute gift for our way of working. Pia made herself available to the situations, without a strategy or acting agenda, courageously, seemingly free of fear. This resulted in a great sense of calm and dignity in dealing with the subject. Both for us as filmmakers and for the character of Solveigh. With great curiosity and openness, Lukas Turtur also got to know the two women and Ivo's and Johann's working lives during our rehearsal week, when we all came together at Johann Campean's house. During the day, we rehearsed the main motif - deliberately scenes that don't appear in the script, but rather moments from life before Solveigh's illness. The three actors packed a rucksack full of shared experiences and stories that we could draw on again and again during filming. And in the evenings, we invited the SAPV staff to dinner, cooked and ate together and talked and asked questions. This time was incredibly valuable both for us as a team and for the actors.





IMAGE DESIGN AND EDITING

Ivo is always on the move. She drives through the Ruhr region in her old Skoda. Always to different households. To families, married couples and single people. To small flats and large houses. To different lives and deaths. Both are omnipresent in Ivo's everyday working life: death coexists alongside all life. Capturing both equally gave us the guideline for the visual-formal concept. Our aim was to make the simultaneity tangible - of great liveliness, of the complexity of the world on the one hand and of the retreat from this very world on the other, the narrowing of the radius, the concentration on the essential. In terms of motifs, we looked for transit spaces. We found them on building sites, drive-ins, airports and the tangled motorway network that connects the many former industrial cities of the Ruhr area. We looked for perspectives, for transparency and semi-transparency, and for reflections in which we found the parallelism of inside and outside, the simultaneous contrast between construction and upheaval and dismantling and farewell.

The camera follows Ivo's perception, we cling to her. At the same time, however, her gaze is also a distracted, curious, focused one - it scans spaces, lingers on details, the seemingly insignificant, the seemingly inappropriate. The camera frames the wealth of information. We have contrasted the documentary-like absent-mindedness, with its moving, breathing camera, with formal, static shots that sharpen the sense of the abstract content of the scenes. The light remains natural and was only amplified or supported to a limited extent. Adrian Campean limited the camera's digital sensor with old 16mm lenses, making the material lively and unpredictable. In addition, a deliberately chosen high depth of field gives the viewer the opportunity to choose their own view without being too strongly guided by us.

In the editing process, Laura Lauzemis has found the rhythm of the film with the utmost care and dedication. Fast, elliptical narration with a high editing frequency contrast with uncut shots that allow for real-time perception. The hectic pace of everyday life, the eclecticism of the outside world and the tranquility, sometimes even the standstill, of the patients' households give the film its rhythm.



FILMOGRAPHY

MINNA WÜNDRICH IVO

Born in Bremen in 1983. After studying acting at the Felix Mendelssohn Bartholdy Academy of Music and Theatre in Leipzig, Minna Wünderich became a member of the ensemble at the Staatsschauspiel Dresden (2006-2008), Schauspiel Stuttgart (2008-2013) and, since 2016, the Düsseldorfer Schauspielhaus. In 2012 she was nominated as "Young Actress of the Year", in 2013 as "Actress of the of the Year" in "Theatre Today".

Her film work includes "Kleinruppin Forever" (2004, Carsten Fiebler), "Contra" (2019, dir: Sönke Wortmann), "Strafe- Subotnik" (2021, directed by Helene Hegemann), "Sommer auf Langeoog" (2022, dir: Uljana Have- mann) and "Freiheit ist das Einzige, was zählt (2023, dir: Jan Bonny)". "Ivo" is Minna Wünderich's first leading cinema role.

PIA HIERZEGGER SOLVEIGH

Born in Graz in 1972. Pia Hierzegger began her acting career in 1993 as a member of the ensemble of the renowned Graz off-theatre TIB. She made her screen debut in 2004 in Michael Glawogger's "Nacktschnecken", with whom she also shot "Skumming" (2006) and "Contact High" (2009). Her other cinema works include "Der Knochenmann" (2009, dir: Wolfgang Murnberger), "Hinterland" (2012, dir: David Lapuch), "High Performance" (2014, dir: Johanna Moder), "Wilde Maus" (2015, dir: Josef Hader), "Hotel Rock'n Roll" (2016, dir: Michael Ostrowski), "Risiken und Nebenwirkungen" (2019, dir: Michael Kreihsl), Eva Spreitzhofer's "Womit haben wir das verdient?" (2016) and "How do we get out of this?" (2023). as well as Marie Kreuzer's "Die Vaterlosen" (2012), "Gruber geht" (2014), "Was hat uns bloß so ruiniert" (2016), and "Der Boden unter den Füßen" (2019), for which she was honoured with the Austrian Film Award for Best Actress in a Supporting Role. Her other awards include the Diagonale Acting Award for "Family Dinner" (2022, directed by Peter Hengl) and the "Großer Josef-Krainer-Preis" in 2019. In addition to her work as an actress, Pia Hierzegger is also a successful director, theatre and screenwriter and host.



LUKAS TURTUR FRANZ

Born in Munich in 1984. While studying acting at the Otto Falckenberg School in Munich, Lukas Turtur had his first engagements at the Münchner Kammerspiele theatre and was awarded the O. E. Hasse Prize for Best Young Actor in 2006. He has performed at the Deutsches Schauspielhaus Hamburg, Stadttheater Bern and Münchner Residenztheater, among others, and since 2016 at the Berliner Schaubühne. His cinema work includes Marcus H. Rosenmüller's "Beste Zeit" (2007),

"Beste Gegend" (2008), "Räuber Kneißl" (2008) and "Trautmann" (2018), "Tannöd" (2009, dir: Bettina Oberli), "Kater" (2016, dir: Händl Klaus), "Alle reden übers Wetter" (2021, dir: Annika Pinske), "Heimsuchung" (2023, dir: Achmed Abdel-Salam), "Club Zero" (2023, dir: Jessica Hausner) and "Verbrannte Erde" (2024, dir: Thomas Arslan).





EVA TROBISCH

WRITER AND DIRECTOR

Born 1983 in Berlin. After working as an assistant in theatre and film, Eva Trobisch began studying directing at the HFF Munich, where her short films won several awards. As a scholarship holder of the Studienstiftung des deutschen Volkes, she attended the summer school in film dramaturgy at NYU Tisch in New York and began a master's degree in screen writing at the London Film School in 2015. Her feature film debut "Alles ist gut" (2018) won the First Feature Award in competition at the Locarno International Film Festival, the New German Cinema Award - Best Director and Best Actress: Aenne Schwarz - as well as the FIPRESCI Award at the Munich Film Festival, the Woman in Motion Picture Award and the Motion Picture Award.

Filmfest München, the Woman in Motion Award at the Cannes Film Festival, the German Film Critics' Award and numerous other prizes at festivals in Stockholm, Seville, Thessaloniki, Montreal, Macao, Angers, Marrakesh and New York, among others. As a partner in the production company Trimafilm, Eva Trobisch has been involved in the development of several films. She also writes film journalistic essays for the Deutsche Kinemathek and the Film-Konzepte series, among others. Her first stage work was performed at the Basel Theatre in the 2012/22 season. "Ivo" is Eva Trobisch's second feature film

ADRIAN CAMPEAN

DIRECTOR OF PHOTOGRAPHY

Born in Essen in 1988. Adrian Campean became interested in photography at an early age and began studying cinematography at the HFF Munich in 2009. During his studies he worked in the fields of documentary film, feature film, advertising and experimental film.

In 2016, he went to his father's home country, Romania, and once again focussed on photography. The result was the photo book "... and the garden all concrete" with his own photographs and poems by Romanian author Dan Sociu. In 2019, the cinema films "Out of Place" (2016, dir: Friederike Grüssfeld, honoured with the First Steps Award for Best Documentary) and "Frau Stern" (dir: Anatol Schuster), which Adrian Campean also co-produced, were released. "Frau Stern" was honoured at the Achtung Berlin Festival with the awards for Best Feature Film, the German Film Critics' Award and the Acting Award for lead actress Ahuva Sommerfeld. The cinema documentary "Krai" (dir: Aleksey Lapin) followed in 2021. Adrian Campean lives and works in Berlin.





LAURA LAUZEMIS

EDITOR

After completing a degree in art history, film studies, Italian and an editing course at Filmhaus Babelsberg, Laura Lauzemis initially worked as an assistant editor with Heike Parplies ("Toni Erdmann", 2016, directed by Maren Ade) and Bettina Böhler ("Western", 2017, directed by Valeska Grisebach), among others. Since then, she has been working as an independent film editor.

Her films include "In My Room" (2018, dir: Ulrich Köhler), which premiered at the Festival de Cannes, "Das freiwillige Jahr" (2019, dir: Henner Winckler, Ulrich Köhler), "Alle reden übers Wetter" (2021, dir: Annika Pinske), "Exil" (2020, dir: Visar Morina), "Touched" (2022, dir: Claudia Rorari- us) and "Mein Tochter, Kreta und ich" (2022, dir: Nina Grosse).





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