



Janine  
zieht aufs Land

JANINE MOVES TO THE COUNTRY

*A film presented by Eilhardt Productions*

nordmedia  
Gefördert mit Mitteln der nordmedia - Film- und  
Mediengesellschaft Niedersachsen/Bremen mbH

 **75** Internationale  
Filmfestspiele  
Berlin  
**Forum**



GENRE: fiction  
LENGTH: 74 minutes  
SHOOTING FORMAT: 4K  
ASPECT RATIO: 2:35:1 Cinemascope

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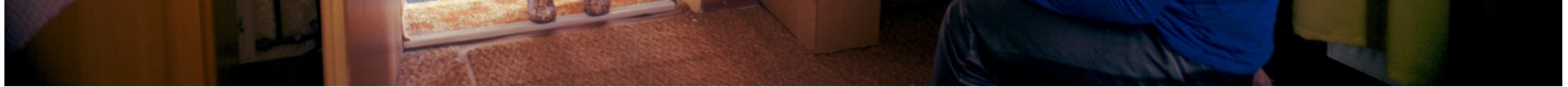
#### SYNOPSIS

Her partner's asthma forces Janine to move back to the country. As a queer person, she leaves behind the safe space of the city and is confronted with the ghosts of her past in her new home: insults, hostility, assaults. The glances of her neighbour Peter, who still lives with his mother and looks after his disabled brother, awaken dark memories in Janine yet pull her closer at the same time. A game of naive inappropriate acts, full of sexual energy, then ensues between the two. As Janine and Peter grow closer and he lets her see behind his front of toxic masculinity, his jealous brother takes drastic measures to win back Peter. (Merlin Webers)

*"In order to withstand the contempt of those days,  
I often imagined that the village was a glittering stage.  
And now I want to return to the village."*







**DIRECTOR'S  
STATEMENT**



**JAN TALKS ABOUT THE WOUNDS  
LEFT BY THE VILLAGE**

**THE BEDROOM STUDIO  
AS A SAFE SPACE**



**JANINE MOVES TO THE COUNTRY** is the first part of a trilogy, a sequel. I began the project while taking care of my deathly ill mother. In her final weeks, she talked about her experiences of violence as a woman. And she made it clear to me that there is a connection between her female biography and my queer history.

Reflecting on a transgenerational level about experiences of violence was a new facet and created an almost uncanny abyss. I grew up in a village. As I kid, I had already started cross-dressing and calling myself Janine. When I was around twelve years old and it became dangerous to run around the village streets in girls' clothing, my mother bought me a video camera. The activity now took place in my bedroom, remodelled as a studio, and were reflected in many, many recordings. When I turned fifteen, my mother regularly allowed me to go to the closest small city on weekends. There was a queer scene there and I met Nadja, who saw herself as a young man and went around as a dandy. We moved freely through the city. By the age of nineteen, I left the village and moved to a big city.

After my mother's death, I made regular trips back to my hometown. The village left wounds not only in her, but also in me. To create resonances between these wounds and my own memories and repeated encounters with old and new residents of the village via my mother's stories was an occasion to enter the village again as Janine – and, this time, very openly armed with my camera.

Jan Eilhardt





## CAST

### ACTORS:

Janine Lear,  
Maximilian Brauer,  
Adrian Wenzel,  
Kathrin Angerer,  
Pierre Emö,  
Daniel Zillmann,  
Susanne Bredehöft,  
Dorothea Holzberger,  
Beatrice Cordua (voice),  
Traute Hoess (voice)

### IN OTHER ROLES:

Brigitte Cuvelier,  
Santiago Gómez Rojas,  
Eva Marie Nikolaus,  
Gernot Galonska,  
Gunnar Galonska,  
Martha Galonska,  
Corinna Mindt,  
Michael Holzberger,  
Katrín Stein,  
Katja Welzel-Galonska,  
Daniela Zorrozuá,  
Martin Schalter,  
Mathias Keller,  
Regina Friedrich,  
Klaus Friedrich,  
Gudrun Janick-Schörnbörn,  
Milan Herms (voice),  
Oliver Kraushaar (voice)

SCRIPT, DIRECTOR: Jan Eilhardt  
 PRODUCTIONN: Eilhardt Productions  
 PRODUCERS: Santiago Gómez Rojas, Jan Eilhardt  
 LINE PRODUCER: Santiago Gómez Rojas  
 PRODUKTIONSLEITUNG: Santiago Gómez Rojas (Harz), Christina Demenshina (Berlin)  
 PRODUCTION MANAGERS: Christine Warmbold  
 ASSISTANT PRODUCERSZ: Garegin Vanisian (Harz), Santiago Gómez Rojas (Berlin)  
 SECOND ASSISTANT DIRECTORZ: Benita Ashari Neumann  
 THIRD ASSISTANT DIRECTORS: Carlo Puca (Personal Assistant), Ronny Papak, Jakob Hausburg  
 CAMERAA: Irene Cruz  
 CAMERA ASSISTANT: Jaume Verdú  
 LIGHTS: Aghyad Abou Koura, Jaume Verdú  
 GRIP: Aghyad Abou Koura  
 ASSISTANT LIGHTS: Gunnar Galonska  
 SOUND: Anas Alshouhif  
 SOUND ASSISTANT: Eric Morten  
 EDITING: Verena Neumann, Jan Eilhardt  
 VISUAL POST PRODUCTION: Ulf Wrede  
 SFX AND ANIMATION: Maria Zbarskaya  
 VISUAL DRAMATURGY: Katharina Januschewski  
 SOUND DESIGN: Cedric Hommel  
 SOUND MIX: Michael Gabelmann, Harald Ansorge, Irrklang Studio  
 MUSIC: Peter Uehling, Ulf Wrede, Sanaa Schlaeger (Lyrics), Michael Dubach, Mehdi Hesamizadeh

COSTUME DESIGN,  
 ARTISTIC CONSULTING: Johanna Meyer  
 ASSISTANTS COSTUME DESIGN: Sophie Kindermann, Anna Schröder  
 SET DESIGN: Shel Yan  
 SET DESIGN (HARZ): Katharina Zerr

TEAM SET DESIGN: Anna Schröder, Aaron Broß, Tiwo Dannenberg,  
 María Angélica Guerrero, Sophie Kindermann, Leonie Renner

MAKE-UP: Vera Michel, Carsten Aschenbruck  
 CATERING: Katja Welzel



## JANINE

### JANINE LEAR

Janine Lear's performances began at the age of five in various family members' living rooms. Supported by her rebellious mother, she used song and dance to break out of the confines of her familial and social surroundings. When she was 12, she got her own camera, in front of which she and several villagers performed. Since then Janine has strutted the stage of everyday life and appeared in films of her own. She has also recently appeared in projects and films by other directors, such as Khavn de la Cruz's *Berliner Schule* alongside Lilith Stangenberg.



PETER

MAXIMILIAN BRAUER

Born in East Berlin, Maximilian Brauer is an actor and independent magician. He has performed at theaters such as the Volksbühne am Rosa-Luxemburg-Platz and the Volkstheater Wien. He has worked with Sebastian Baumgarten, Frank Castorf, Ragnar Kjartansson, René Pollesch, Jonathan Meese, CHEAP and Zeitkratzer, among others. He works closely with the artist duo Vegard Vinge and Ida Müller and the visual artist and filmmaker Ulu Braun.



**ENRICO**

(PETERS BRUDER)

**ADRIAN WENZEL**

After attending the Schule am Martinshof, Adrian Wenzel began his professional career in the kitchen. He then moved to the Bremer Lebensgemeinschaft in the housekeeping department. After several internships, he joined tanzbar\_bremen in December 2019 and decided to pursue a career as a dancer, performer and teaching assistant. Ballroombusters, Zwou, Recycle, Undressed and InZwischen are just some of the productions in which Adrian has appeared as a dancer. He is currently rehearsing for the children's play Drinnen und Draußen at the Junges Theater Bremen, which premieres in March.



**KATHI**

(PETERS MUTTER)

**KATHRIN ANGERER**

received her first engagement at the Volksbühne Berlin in 1993. She performed numerous roles under the direction of Frank Castorf and made a pivotal contribution to shaping this era of the theater. In 2000, she was awarded the Alfred Kerr Prize for her role in Frank Castorf's *Dämonen*. She has also worked with directors such as Leander Haußmann, Luc Bondy, Jonathan Meese, Ragna Kjartansson and René Pollesch. Since 1996, Kathrin Angerer has also appeared regularly in cinema and TV productions, including films by Christian Petzold, Dominik Graf, Helke Misselwitz, Isabel Kleefeld, André Erkau, Wolfgang Murnberger and Andreas Dresen (*Gundermann*). She can currently be seen in season one of *Kleo* by Vivianne Andereggen, *Nackt über Berlin* by Axel Ranisch and *Where's Wanda?* by Christian Ditter and Tobi Baumann.



## PIERRE

(JANINES PARTNER)

## PIERRE EMÖ

Originally from France, Pierre Emö lives in Berlin. He works in film, theater, performance and modeling. On stage, he is part of the immersive theater group Nilsson Eicke, appearing in plays such as Decameron or The Valkyrie. His cinema appearances have included Yann Gonzalez' Knife+Heart and, most recently, Endless by Wojciech Puś, which premiered at the International Film Festival Rotterdam 2025. This season, Pierre is on stage at the Deutsche Oper Berlin in Macbeth, directed by Marie-Eve Signeyrole.



**SUSANNE  
STAHLBRECHER**  
(Nachbarin)

#### SUSANNE BREDEHÖFT

is a well-known theater performer, having appeared in productions going back to the early 1980s. From 2003 to 2013, she was a member of the Theater Bonn ensemble. Since then, she has appeared at numerous German theaters, including the Volksbühne am Rosa-Luxemburg-Platz. In addition to her stage work, Susanne has appeared in a number of legendary film productions, including Christoph Schlingensief's *Mutters Maske*, *Das deutsche Kettensägenmassaker*, *Terror 2000* and, alongside Udo Kier, *Tod eines Weltstars*, as well as Helge Schneider's *Jazzclub: Der frühe Vogel fängt den Wurm* and Isabelle Stever's *Grand Jeté*.





## DANIEL KRAUSE

(Bekannter von Kathi)

## DANIEL ZILLMANN

was born in Berlin. He is an actor, dubbing artist, musician and columnist. He made his film debut in 2004 in Leander Haußmann's NVA. Further roles in TV and cinema productions such as Die Känguru-Chroniken, Andere Eltern, Ich dich auch! and Löwenzahn followed. In 2014, Frank Castorf brought him to the Volksbühne Berlin, where he appeared in Baumeister Solness, The Brothers Karamazov and Die Kabale der Scheinheiligen. Daniel Zillmann has been writing his own column My Fabulous Life as a Fat Actor for Curvy Magazine since 2019.



### SIEGLINDE

(Vermieterin von Kathi  
und ihren beiden Söhnen  
Peter und Enrico)

### DOROTHEA HOLZBERGER

was born in Scharzfeld am Harz, in the area where *Janine Moves to the Country* is set. In 1967 she trained as a nurse, working in that profession until her retirement in 2010. In 1995 she made her cinema debut in Jan Eilhardt's *Tertiär*. Since then, she has repeatedly appeared in Jan's films, gracing them with her authentic presence.



**JANINES MUTTER  
BRIGITTE**  
(Stimme)

#### BEATRICE CORDUA

Born in Hamburg, Beatrice Cordua danced the role of the victim in John Neumeier's 1972 production of Stravinsky's *Le Sacre*. She remained one of the lead soloists in his ensemble for many years. At the same time she made several experimental films with Stephen Dwoskin, including *Trixie*. She also had an intensive working relationship with her life partner, artist and filmmaker Ludwig Schönherr, until his death, as well as with her friend Jack Smith. At the beginning of the nineties, *Trixie* again became lead soloist, this time at the Berlin Volksbühne, where she worked with Johann Kresnik and produced plays of her own, often at Dock 11 or Kampnagel. Now at the age of over eighty, she is a member of the group led by choreographer Florentina Holzinger.



**DIRECTOR**  
JAN EILHARDT

studied film and performance at the HfbK Hamburg (with Marina Abramović, among others) and assisted Heiner Müller at the Berliner Ensemble. Jan's feature films, short films and experimental projects have been screened at international film festivals, in cinema programs and in museum and gallery contexts. His debut feature film *The Court of Shards* premiered at the Slamdance Filmfest in Park City in 2013. His 2022 film *Sanaa, Seductress of Strangers*, a queer-activist Super 8 short film, screened successfully at international festivals and won numerous awards.

**EXECUTIVE PRODUCER**  
SANTIAGO GOMÉZ ROJAS

was born in Medellín. From 1999 to 2002, he studied film directing at the I.E.S. Néstor Almendros in Seville and assisted Alberto Rodríguez on films such as *El Traje* and *7 Vírgenes*. In 2003, Santiago came to Hamburg as part of the European Voluntary Service to work in a home for disabled people. There he made his 2005 documentary film *Barrieren Einreißen – Breaking Barriers*, which was funded by the EU Commission. He founded the Spanish Film Festival Berlin, which he also directed from 2012 to 2016.



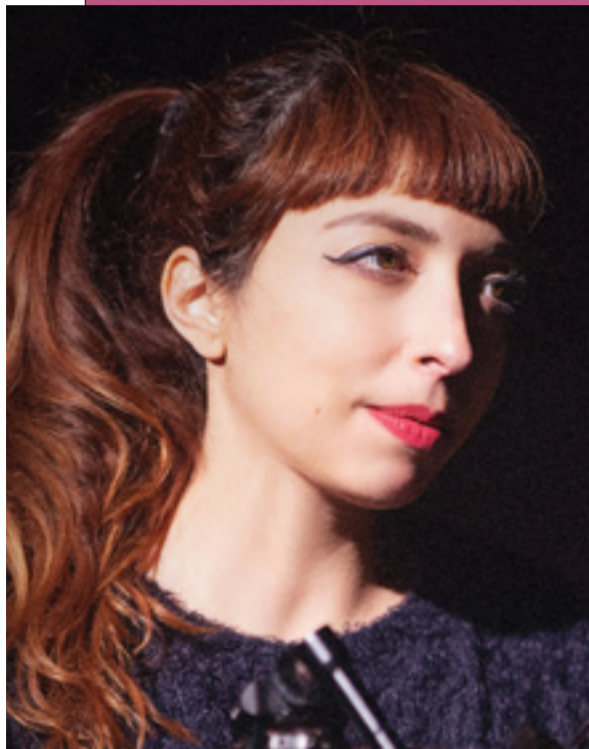
**COSTUMER DESIGNER**  
JOHANNA MEYER

works as a set and costume designer for theater, opera and film. After studying at the Kunstakademie Düsseldorf, she worked at the Berliner Ensemble. Various projects have taken her to the Young Vic Theatre London, the Edinburgh International Festival and the Bayreuth Festival, among others. Since 2020, she has also been working in film. She works closely with Jan Eilhardt. She realized further costume designs with Bertrand Mandico for the short film *Les lunes amères* (*The Bitter Moons*), among others.

**SET DESIGNER**  
SHEL YAN

has been working as a director, set designer and scenographer since 2019. In 2021 she was the set designer in the film *M-A-C-H-T* by Anne Berrini and in 2022 the set designer for *Janine Moves to the Country* by Jan Eilhardt. In 2023 Shel staged the play *Verspiegelung* at Staatsschauspiel Dresden. In 2023, her performative installation *Lucid Dream* was invited to the festivals *Neukölln 48 Stunden* and *HundertPro*. In 2024 she made the short film *Kayak*.





**CAMERA**  
**IRENE CRUZ**

was born in Madrid. She began her career as a video artist in contemporary art and switched to film in 2016. Her first feature film, *Diana* (directed by Alejo Moreno), premiered at the Málaga Film Festival in 2018, where she was also selected for the Málaga Talents program. This was followed by the documentaries *Proven Facts* and *Mago* (directed by Tirso Calero). She was also one of the camerawomen on the series *Planet Sex*, hosted by Cara Delevingne and produced by Erika Lust.

**COMPOSITION / HARPSICHORD**  
**PETER UEHLING**

was born in Berlin and studied school music, church music and musicology. He works as a church musician in Zehlendorf and as a writer for the *Berliner Zeitung*, *Opernwelt* and *radio3*. With his ensemble *Wunderkammer*, he received an *Opus Klassik* for best choral recording (*St. John Passion*). His version of Bach's unfinished *St. Mark Passion* has been released on CD with Lars Eidinger as narrator. He has composed new music for historical instruments and early music for choirs.



**COMPOSITION / PIANO / SYNTHESIZER**  
**ULF WREDE**

was born in Potsdam and studied jazz piano at the Hanns Eisler Academy for Music from 1985 to 1990. He played in various bands such as *Fett*, *Teurer denn je*, *La Dolce Vita* (together with Max Goldt) and *Brut*. Since 1991 he and Else Gabriel have collaborated artistically under the name (e.) *Twin Gabriel*. Together they have shown their work in international exhibition spaces and museums of contemporary art.

**SONGWRITER**  
**SANAA SCHLAEGER**

was born in Hamburg. She is a lyricist, poet, thinker, and editor. She has worked as a city guide and also tried her hand at acting. She is also no stranger in the Berlin underground noise rock scene, appearing as a drummer and, more recently, as a singer.





#### THE VILLAGE TODAY:

Either they turn these places into Disney Land, or just write them off entirely. The spot where I'd stare at a row of fruit trees is now a void crowded with wind turbines. Obviously no one wants to live in this village any more, apart from a few Reichsbürger, that is.<sup>1</sup> The latter have taken up residence in a small housing development just behind the sign at the approach to the village, where they're quite likely cooking up shrewd plans to make a proper example of the city slickers by seizing the turbines and choking off the energy supply. Somehow they've managed to acquire several of the houses and are now indoctrinating their children. That's at least what people say, although I only hear about it after the shoot. Nonetheless, even during location scouting there's a belligerent energy in the air. Barely a moment after we first set foot in one of the villages, two of my team-members and I are stopped and surrounded. Having taken a couple of photos, we are now questioned. They let us go after I say that I come from a village nearby. When I tell them which one, the woman doing the talking tells me that she also used to live there and doesn't know me, but that anyway, it's one of the most dreadful villages for miles around.

José Esteban Muñoz gives such a beatific description of the imperative to engage in a magical re-appropriation – as opposed to disavowal or an ironic undercutting – of hostile representations, of one's own origin story with all of its wounds. He calls this re-appropriation disidentification – life-saving disidentification. Driven by necessity, the



<sup>1</sup> Adherents of the Reichsbürger movement maintain that the German Reich was never in fact abolished and that the Federal Republic of Germany is illegitimate. Some Reichsbürger are aligned with far-right politics and some have been convicted of offenses related to the possession and at times deadly use of firearms. – Tr.

some footage of the flames at the Paschal bonfire. In the middle of a blazing hot sea, three drunk guys come up to us. These flames belong to us, they say. They want money for letting us film the fire. With all the hubris of my middle-class education, I say we're working on the cheap, no budget. Apparently they've never heard such a bullshit story in their lives. At this point, they take their obnoxiousness up even a notch further, really starting to let it loose. Max shouts to me that we have to get out of here. Max is usually tough, but now he's just shouting at me as I push my wig back into place.

Second block, and we're shooting in a village in Brandenburg, 50 kilometers past the Berlin airport: I'm standing on a small lawn in front of the house. Beside a war memorial with a cross and an honor roll from World War I. A young guy, presumably a local, crosses the grass and rushes up to me. Suddenly he shouts right in my face that I ought to wish him *guten Tag*. Our faces touch, or they almost do. The inhabitants of villages closer to the city seem to have the feeling that they need to shout louder in order to be heard. But he didn't hit me, he lacked the nerve. Through an open window you could hear hammering as the set was being constructed.

Three months later: A re-shoot. I'm in the village again, the one I grew up in. A freeway is visible in the distance where the old fences stood along the GDR border. The pleasant clarity of a well-defined end-point has been spoiled. We walk along the high street and set the camera up directly in front of the bolted-shut door to the hairdressing salon. A few minutes later, a man in the upper story flips open the window: "Aren't you Jani ...??" The hairdresser's son has heard that I'm shooting a film. His father is long since dead. We chat for a while, then three guys come along. They greet me and it's clear that they know me. They interrupt my conversation and introduce themselves. Friends of my brother's. He died in a car accident



body gives a positive inflection to the toxic representations that are continuously being inscribed in us. With my mother's ruby red polish on my nails, I often took a secret path through raspberry bushes that belonged to a neighbor. Perhaps my route was cowardly, but it was the quickest way to my grandma's place. A boy into whose embrace I would otherwise gladly have fallen had a method of pushing his well-chewed index finger deep into my nostril, and, with a sudden jerk, generating an inundation of blood and snot that then flowed deliciously over the traces of lipstick covering my mouth. Some days, however, I chose non-violence, preferring to take the short-cut. It may even have happened quite frequently.

Several days into the shoot: my friend Katja says no, it won't be a problem. She would know, she lives in the area. We want to grab

when he was fifteen and I was ten. The day of his funeral was incredibly hot, they say. The clarity of their memories and their familiarity touch me. That day I'd lain in hospital, injured and comatose; I no longer remember any of it. It dawns on me why I'm here: my story is buried here. I walk on a little. Across from the former supermarket, I run into Bianca. She lives in an apartment above the supermarket, which now stands empty. She's the daughter of its former owner. She immediately breaks out in a wicked smile and says: those were the days, when you snuck into your grandmother's wardrobe in the attic and ran through the village in her old clothes.



I know what comes next: I'll be told to shut up and count myself lucky that places where I'm safe actually exist. But of course who gives a damn that my roots might have been torn out in the place I come from. And that's precisely why I decided to make this film about those who have found the safe space they need – and prefer not to look back – and those who can only stay where they are, like Peter in the film. It's true that I moved away, but people like Peter do not only belong to my past. As emotional and sexual counterparts, they inhabit the ongoing reality of my life.

Even before there was a script, I did a test shoot with Max in a village in Brandenburg. Later I juxtaposed the footage with a few harpsichord pieces, such as Bach's concerto no. 5 in F minor, and was immediately persuaded by the result. Unlike with Pasolini, there was nothing sacred or liturgical about it. Rather, the music exuded a scent of camp. Charles Ludlam once defined camp as the outsider's gaze on things. Back then, I belonged to the village; when I finished school I cleared out of there; and now I'm back. But what do I know about those who live there now? The music functions as an attempt to get closer, without wishing to speak for the characters. And since I'm one of them, my hope would be that the images and sounds generate a dynamic in which we move towards one another, breaking through the deadlock.

For the last scene, in the wake of the clash between the insulted and the humiliated, I simply let the dream come true: precisely now, when solidarity seems the thing least likely to show up on the radar, with everyone paralyzed in their separate protective silos, a fiercely happy ending seemed right, an almost Zapatismic counter-impulse. So the film ends without warning and in a completely unexpected way.







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