

in my parent's house

a film by **TIM ELLRICH**

with **JENNY SCHILY URSULA WERNER MANFRED ZAPATKA JENS BROCK**



FEATURE FILM GERMANY 2025 / 95 minutes

WORLD PREMIERE
INTERNATIONAL FILM FESTIVAL ROTTERDAM 2025
Tiger Competition

A spiritual healer takes on the care of her schizophrenic brother and aging parents. As she tries to bring change to a family entrenched in silence, she is confronted with a man who refuses any kind of help.

In her parents' house, Holle's brother Sven has been living in silent isolation for decades. He doesn't take part in the family's life and seems to dissolve more and more each year. What is going on inside him is a mystery to everyone and his family has quietly come to terms with the situation. A fragile balance of silence and tolerance.

Only Holle never fully accepted it, but didn't dare to address it anymore. Instead she has just found her new calling as a spiritual healer with her own practice. For the first time, Holle makes steps into self-fulfillment. But when her mother Elisabeth is unexpectedly admitted to a hospital, the deceptive calm falls apart. Holle is increasingly confronted with her brother's worsening condition and wants to help him against the stubbornness of him and her family. While her other siblings turn away, Holle senses a much bigger

[LINK TO TRAILER](#)



DIRECTOR'S NOTE

IM HAUS MEINER ELTERN is inspired by my own family's experience with my schizophrenic uncle, who lived with my grandparents until his death. He refused treatment and forced his family to adapt rather than to seek change. As my grandparents aged, the question of who would take over his care became inevitable. My mother, one of his three siblings, was gradually drawn into this responsibility, despite not wanting it.

The story centers on the „healthy“ family members who are confronted with a mentally ill relative they can't fully understand. The protagonist, Holle, embodies this struggle, trapped in a role of a helper within her family, while her own needs are overlooked. As her brother's death approaches, Holle's desperate attempts to help him fail, but it leads her to realize the emotional distance of her family and the need to break free. Despite her brother's death offering her some liberation, he remains an enigmatic figure, much like my uncle in his late stages of schizophrenia—isolated, without identity, and far from the typical portrayals of this illness in film.

IM HAUS MEINER ELTERN is a film that speaks to everyone who knows the helplessness in families dealing with a family member in need of care. It is about our will to help and our inability to do so sometimes. Without giving a simplified solution I want to give attention to complex problems and enable a platform for people to talk about it. For me, cinema is all about that: Sitting in a dark room with strangers realising that the person on the screen is a lot like oneself and feeling less alone because of it.

ABOUT THE DIRECTOR

Biography, Filmography Tim Ellrich



Tim Ellrich was born in 1989 in Osnabrück. He first studied Philosophy and Theatre, Film, and Media Studies in Vienna before pursuing a degree in Film Directing at the Film Academy Baden-Württemberg. Already with his short films, Ellrich earned international attention and won numerous international awards, including the Jury Prize at the Clermont-Ferrand Short Film Festival. His first feature-length documentary, **MEIN VIETNAM**, won the First Steps Award in 2021 and received nationwide press coverage in Germany. **IM HAUS MEINER ELTERN** is Tim Ellrich's graduation film from Film Academy and celebrates its world premiere in the prestigious Tiger Competition at the International Film Festival Rotterdam. In 2023, he was awarded the Wim Wenders Scholarship for his new feature film project, **UNCANNY VALLEY**.

FILMOGRAPHY (Excerpt)

2025 IM HAUS MEINER ELTERN feature film, 95 min
INTERNATIONAL FILM FESTIVAL ROTTERDAM - Tiger Competition

2020 MEIN VIETNAM, documentary feature, 70 min
HOT DOCS Documentary Festival, Top 20 Audience Favourite
DOKfest Munich, Special Mention
FIRST STEPS AWARD „Best Documentary“

2016 DIE BADEWANNE, short, 14 min
CLERMONT-FERRAND SHORT FILM FESTIVAL, Prize of the Jury
PALM SPRINGS SHORT FILM FESTIVAL
MOSCOW FILM FESTIVAL

2016 AM FENSTER, short, 14 min
MAX OPHÜLS PREIS



INTERVIEW

with director Tim Ellrich

The theme of helping seems to be at the center of the film IM HAUS MEINER ELTERN. Why do we help? What are we trying to achieve, and what, in particular, is the protagonist Holle aiming for?

I've always found the concept of helping to be fascinating. The fact that people are capable of helping others—often strangers—without any personal gain is one of the most beautiful acts we can perform as a society. At the same time, helping within family structures becomes much more complex. Suddenly, altruistic motives can become entangled with personal desires, needs, and shortcomings, creating a difficult-to-unravel web of intentions. Especially today, in our modern society, the family is more important than ever. There are hardly any social clubs or groups anymore, that take precedence over our families. In a sense, the family has even gained significance in the 21st century. The dynamics we experience within our families are often clear to us but very difficult to change. This tension is what fascinated me about my own family and the family portrayed in the film. Eventually this is why Dieter asks Holle in the film: Why do you help your parents so much?

Holle is a fascinating character. She made it her mission to help others, both in her job and for the people around her. But in her case, her help towards her parents also reflects a deep longing for their love. She's still trying to convince them to see her the same way as they see her siblings. Her help becomes a kind of weapon to win their approval. At the same time, she and the rest of the family encounters someone who absolutely refuses any help, which leads to a sense of despair for everyone in their own way.

You worked in documentary filmmaking before with MY VIETNAM, but here you approached a very personal and autobiographical topic narratively. What did you carry over from your documentary work to this film?

My documentary work was an important step in preparing for IM HAUS MEINER ELTERN, as the film is largely based on my own family. Documentary filmmaking requires the ability to listen and to observe. Engaging with the stories of your protagonists deeply, is most essential to find the structure for your film.. That approach was the foundation for this film and led to an intense exploration of my own family in the development of the film.

The core dynamics of the family in the film are a one-to-one reflection of my own. I also had a schizophrenic uncle who lived in my grandparents' house until his death. I was familiar with the sense of helplessness in dealing with him, and I wanted to convey exactly that feeling in the film. Fiction helped me delve deeper into the motivations behind these situations and emotions, allowing me to communicate them more clearly to an audience.

INTERVIEW

with director Tim Ellrich

Through this approach we maintained a unique level of authenticity, that is carried on also by making choices like filming in the real house of my grandparents. For me, the film was always a tightrope walk between reality and fiction. However, this was challenging to manage, as being so close to the characters as a director brought its own difficulties. It took a toll on me and while I was writing the script, my schizophrenic uncle actually died, so in a way, the screenplay kind of prophesied his death.

Especially the casting process must have been intense then?

Yes, the casting process was particularly demanding because, in essence, I was recasting my entire family and staging them in my grandparents' home. Seeing actors portray real people that I have known my whole life was a surreal experience and made it hard for me to find the right distance. Because, despite the film's personal connection to my own biography, it was important to me to create a story that would resonate with many others.

Casting Holle and Sven was the centerpiece of the film. Jenny Schily brings an intense fragility to her role as Holle. At first, it was complicated for me to separate myself from the image of my mother. Both are very different types, but over time I was able to discover that they share the same inner, empathetic attitude. Jens Brock, on the other hand, was casted off the streets of Berlin. It was important to me to portray Sven as authentically as possible. Jens Brock, as a non-professional actor, brings a very special physicality and while we worked with him, he shared with us, that he had personal experience with schizophrenia as well. You can feel this authenticity in the film, and he bears an uncanny resemblance to my uncle.

Sven's character is the focal point of the film, everyone else kind of circles around him. Why did you choose to leave him enigmatic and mysterious?

It was always important to me not to fully reveal Sven's motives and reasoning. This decision stemmed from my family's and my own experiences with my schizophrenic uncle. No one could ever fully understand his world, and since he never communicated openly, everyone was left to speculate about him. Everything he did, like writing cryptic letters, only raised more questions. I wanted to capture exactly this feeling, which is why Sven became an enigma in the film. That's also why he's often only partially shown or left indistinct—he remains a mystery to those around him.

During my research, I learned that this behavior is typical of the negative symptoms of schizophrenia. When someone lives untreated with schizophrenia for a long time, there appears to be a mental decline. Their emotional responsiveness diminishes, and they seem to dissolve into themselves. I had never seen this aspect of the illness portrayed on screen before, and I'm very grateful that Jens Brock brought such realism to the role.

CAST

MAIN CAST

holle	JENNY SCHILY
elisabeth	URSULA WERNER
thomas	MANFRED ZAPATKA
sven	JENS BROCK (non-professional actor)

SUPPORTIN CAST

dieter	JOHANNES ZEILER
frau	KIRSTEN BLOCK
niels	PETER SCHNEIDER
dr. pistorius	MARKUS SCHLEINZER
dr. helmann-regen	MARKUS LERCH
friend	ANKLA LIEBE
friend #2	TILO KRÜGEL
client	KARINA PLACHETKA
client #2	ROMAN KANONIK
nurse	LARISA BREIDBACH

CREW

writer & director	TIM ELLRICH
dop	KONSTANTIN PAPE
editor	TOBIAS WILHELMER
production design	NADJA GÖTZE
costume design	LARA SCHERPINSKI
hair&makeup	VIRGINIE THOMANN
sound	JOHANN MEIS
sounddesign & mix	JONATHAN RÖSCH
colorist	RAFAEL STARMANN
casting director	ULRIKE MÜLLER
producers	TANJA GEORGIEVA-WALDHAUER JAN KRÜGER LEOPOLD PAPE
production company	ELEMAG PICTURES PORT AU PRINCE FILM & KULTURPRODUKTION CORONADO FILM

ABOUT THE CAST

JENNY SCHILY - holle

Jenny Schily is a German actress known for her compelling performances in film, television, and theater. Best known for her works with acclaimed German film directors like Ulrich Köhler in *Schlafkrankheiten* (Berlinale 2011) or Volker Schlöndorff in *The Legend of Rita* (Berlinale 2000), as well as in leading German high-end series like Tom Tykwer's *Babylon Berlin* and *Charité*, her work has consistently earned praise for its emotional depth and authenticity. Jenny Schily's performances are distinguished by her ability to convey deep emotional complexity and authenticity, often excelling in roles that require subtlety and introspection. She has a remarkable talent for embodying the psychological and emotional nuances of her characters, making them relatable and compelling.

URSULA WERNER - elisabeth

Ursula Werner is one of Germany's longest working actresses, whose career spans decades, beginning with East German cinema and later transitioning to international acclaim. Awarded with Best Actress Award at the German Film Awards in 2008 in Andreas Dresen's *Wolke Neun* (Cannes 2008), Ursula Werner is known for her nuanced and deeply authentic acting style, characterized by a naturalistic approach that captures the complexities of human emotions and relationships. She excels in portraying strong, multidimensional characters with a quiet intensity that resonates deeply with audiences. Werner's performances often involve a striking balance between vulnerability and resilience, making her roles both relatable and profound.

MANFRED ZAPATKA - thomas

Manfred Zapatka is a distinguished German actor with a career spanning over five decades and over 120 productions in film, television, and theater. Zapatka has established himself as a versatile and accomplished performer. He is particularly recognized for his ability to portray intense, complex characters, often with a cerebral or authoritative edge. His work brings intellectual gravitas and emotional depth to his roles, making him a favorite for morally complex or psychologically rich characters. This has cemented his reputation as one of Germany's most respected actors in both classical and contemporary media.

JENS BROCK - sven

Jens Brock was streetcasted in Berlin, while sitting on a bench smoking a cigarette. The director quickly decided that his presence, aura and personality was a perfect resemblance of his schizophrenic uncle. After carefully working with him in acting rehearsals Jens Brock opened up about his past and having experienced psychological illnesses, even schizophrenia, himself. As this is his first acting work in a film as a non-professional actor he brings a great authenticity to the role.





PRODUCTION COMPANIES

ELEMAG PICTURES

ELEMAG PICTURES is a Gera/Germany based film production company focussing on developing, co-producing & producing high-quality international films with a very high artistic quality and remarkable human stories of originality, capable of engaging audiences around the globe. ELEMAG PICTURES has experience with international co-productions with various countries, both as a majoritarian and minoritarian partner. Recent successes of co-productions include **THE EDITORIAL OFFICE** by Roman Bondarchuk, **BERLINALE Forum 2024** and **SARAJEVO FILM FESTIVAL Competition 2024**, Emre Kayis' **THE ANATOLIAN LEOPARD**, awarded with **FIPRESCI Award at TIFF 2021**, Vincent Cardona's **MAGNETIC BEATS**, awarded with **Prix SACD at Director's Fortnight Cannes 2021**, Sonia Liza Kentermann's **TAILOR**, **Black Nights Filmfestival 2020**. **HIDDEN LETTERS** by Violet du Feng premiered at **TRIBECA Filmfestival 2022** and was shortlisted as **Best Documentary Feature** at the **Academy Awards OSCARS 2023**.

PORT AU PRINCE

Port au Prince is a Berlin-based production and distribution company that has produced 20 national and international productions, including Edward Berger's **JACK (Berlinale 2014)** and **ALL MY LOVING (Berlinale 2019)**, Ina Weisse's **DASVORSPIEL (TIFF, San Sebastian 2019)**, Moritz Bleibtreu's **CORTEX**, and Matthias Glasner's award-winning **STERBEN (Berlinale, Winner Golden Bear for Best Screenplay and 4 German Film Awards, including Best Film)**. When the company was founded, the idea of a „creative factory“ was born: individual personalities in the film industry should be given a platform for lively exchange and good collaboration. Space for creativity and short decision-making processes are of great importance and they characterize the projects and way of producing.

CORONADO FILM

Coronado Film is the joint venture of director Tim Ellrich and producer Leopold Pape. Having met in Vienna, where they started to produce their first short films, they meanwhile produced the feature documentary **MYVIETNAM (Hot Docs, Dok.fest Munich, First Steps Award 2021)**, and the feature film **IM HAUS MEINER ELTERN (Rotterdam Tiger Competition 2025)**. They are in development of their next two features **UNCANNY VALLEY** and **BARBARA**.

CONTACT PRESS AGENT

JENNIFER JONES
jennifer.jones@kerndesganzen.de
+49 176 -105 48 549

KERN DES GANZEN
Agentur für Filmkommunikation
Cologne

CONTACT PRODUCTION

LEOPOLD PAPE
pape@coronado-film.com
+49 - 172 9976 263

CORONADO FILM
Leipzig, Germany

im haus meiner eltern

is produced by

ELEMAG PICTURES , PORT AU PRINCE, CORONDAO FILM

in co-production with

ZDF DAS KLEINE FERNSEHSPIEL &
FILMAKADEMIE BADEN-WÜRTTEMBERG

with the support of

MDM MITTELDEUTSCHE MEDIENFÖRDERUNG &
DFFF DEUTSCHER FILMFÖRDERFONDS

