



SPECIAL JURY  
AWARD

INTERNATIONAL  
FILM FESTIVAL  
ROTTERDAM  
2025



# im haus meiner eltern

EIN FILM VON TIM ELLRICH

EINE ELEMAG PICTURES, PORT AU PRINCE FILM & KULTURPRODUKTION, CORONADO FILM PRODUKTION IM KOPFPRODUKTION MIT ZDF DAS KLEINE FERNSEHSPIEL UND FILMAKADEMIE BADEN-WÜRTTEMBERG  
MIT UNTERSTÜTZUNG VON MDM MITTELDEUTSCHE MEDIENFÖRDERUNG UND DFFF DEUTSCHER FILMFÖRDERFONDS PRODUZENTEN TANJA GEORGIEVA-WALDHAUER, JAN KRÜGER, LEOPOLD PAPE, PRODUCER JOHANNA RÖDER,  
REGISSEUR BURKHARD ALTHOFF, MELVINA KOTJOS GASTGÄSTE ULRIKE MÜLLER, GÄSTE KONSTANTIN PAPE, MUSIKER TOBIAS WILHELMER, SCHAUSPIELER NADJA GÖTZE, KOSTÜMBILDNER LARA SCHERPINSKI,  
HAARSTYLING VIRGINIE THOMANN, TATTOO JOHANN MEIS, SUPPLEMENTÄRES CASTING JONATHAN RÜSCH, FILMAKADEMIE BADEN-WÜRTTEMBERG MIDNIGHT MARAUDER, TALENTENTWICKLER PABLO BEN YAKOV, TALENTENCOACH KILIAN ÜSER REGIEASSISTENT TIM ELLRICH



CORONADO FILM



FILMAKADEMIE  
BADEN-WÜRTTEMBERG





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# in my parents 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 remains detached from the family's life, seeming to fade away more and more each year. What goes 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 is the one who has never fully accepted this situation. Nevertheless, she no longer brings it up, focusing instead on her new calling as a spiritual healer. For the first time, Holle is taking steps toward her own self-fulfillment. But when her mother is unexpectedly admitted to the hospital, the deceptive calm shatters. Holle is increasingly confronted with her brother's worsening condition and becomes determined to help him, despite his resistance and the family's reluctance. While her other siblings look away, Holle senses a far greater crisis looming.

[FILM TRAILER](#)



## DIRECTOR'S NOTE

**IN MY PARENTS' HOUSE** is inspired by my own family's experience with my schizophrenic uncle, who lived in the attic at my grandparents' house 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 four 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 lead her to realize the emotional distance of her family and the need to emancipate herself from them. Despite her brother's death offering her some liberation, the pain of his missed life remains. He remains an enigmatic figure, much like my uncle was in his late stages of schizophrenia - isolated, without identity, and far from the typical portrayals of this mental illness in film.

**IN MY PARENTS' HOUSE** is a film that speaks to everyone who knows the feeling helplessness in families that deal with a family member in need of help and 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, realizing 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, **MY VIETNAM**, won the First Steps Award in 2021 and received nationwide press coverage in Germany. **IN MY PARENTS' HOUSE** is Tim Ellrich's graduation film from his film school 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 IN MY PARENTS' HOUSE**, feature film, 95 min  
INTERNATIONAL FILM FESTIVAL ROTTERDAM - Tiger Competition

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

**2016 THE BATHTUB**, short, 14 min  
CLERMONT-FERRAND SHORT FILM FESTIVAL, Prize of the Jury  
PALM SPRINGS SHORT FILM FESTIVAL  
MOSCOW FILM FESTIVAL

**2016 TWO WINDOWS**, short, 14 min  
MAX OPHÜLS PREIS

# PRESS REVIEWS & INTERVIEWS

## PRESS REVIEWS

„a magnificently acted, claustrophobic family drama (...). Jenny Schily is inspiring in the leading role.“

- epd Film

“Much like Haneke’s *Amour*, *In My Parents’ House* is a tender but also unflinching look at how family dynamics can put our natural urge to help others under pressure. A triumph of subtlety, and anchored by a volcanic performance, this film deserves a wide audience.”

- intl. Cinephile society

„Im Haus meiner Eltern is more than a film about informal care; it is a profound reflection on family ties, sacrifice and how we as a society deal with care and responsibility. Through his personal perspective and the use of authentic locations, Ellrich manages to create an intimate atmosphere that deeply touches viewers. The film is not only an ode to the resilience of caregivers, but also a call for more understanding and support for those who often do their work in silence. It is an honest, sometimes painful, but ultimately hopeful look at the complexity of human relationships.“

- verruim de horizon

„Ellrich’s work is tightly controlled, disciplined and well-crafted“

- Cineuropa

## INTERNATIONAL INTERVIEWS

„*How Rotterdam Jury Award Winner ‘In My Parents’ House’ Captures the Enigma of Schizophrenia*“

Interview with director Tim Ellrich in [THE HOLLYWOOD REPORTER](#)

“*It’s important to show things we’re all afraid of*”

Interview with director Tim Ellrich in [CINEUROPA](#)



# 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 and dependencies. 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, so 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 encounter 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 *IN MY PARENTS' HOUSE*, as the film is largely based on events that took place in my own family. Documentary filmmaking requires the ability to listen and observe carefully. Engaging with the stories of your protagonists deeply, is most essential to finding 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.

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 and emotions behind these situations, allowing me to communicate them more clearly to an audience.

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. That was also a very big challenge, because the closer you are to the characters, the more you feel a sense of responsibility toward them. At times, it was difficult for me to accept the need to choose a more comprehensible, dramatic depiction and to distance myself from the reality. During filming, it sometimes even felt like carrying the responsibility of my entire family on my shoulders. In the end, just as I



# INTERVIEW

with director Tim Ellrich

was finishing the script, my schizophrenic uncle passed away. In a way, the script had already prophesied his death, and reality and fiction blurred together.

## **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. At the same time, it was also a joy to embark on such an adventurous undertaking and to see it come to life in the end. I never wanted to make a film that became overly self-centered because, despite my personal connection to the subject, it was important to me to create a story that offers a point of identification for many people. And I hope we succeeded in doing that.

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 cast directly from the streets of Berlin. I wanted Sven to come across as authentically as possible, and Jens Brock, as a non-professional actor, brings a unique physicality to the role. He bears an uncanny resemblance to my uncle, and that authenticity is palpable in the film. I stood on the set often, just speechless and just couldn't believe the kind of film we were making.

## **Sven's character, next to Holle, 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. The film ultimately became a tribute to my uncle, a man forgotten by himself and by society, whom I wanted to bring back into the light with this film. Sven, in this case, is merely a representation of many people who share a very similar fate.

## CAST

### MAIN CAST

|                  |                                     |
|------------------|-------------------------------------|
| <b>holle</b>     | JENNY SCHILY                        |
| <b>elisabeth</b> | URSULA WERNER                       |
| <b>thomas</b>    | MANFRED ZAPATKA                     |
| <b>sven</b>      | JENS BROCK (non-professional actor) |

### SUPPORTIN CAST

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

## CREW

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

## **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.

## **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. As a non-professional actor he brings a great authenticity to the role.





# PRODUCTION COMPANIES

## ELEMAG PICTURES

ELEMAG PICTURES is a Gera/Thuringia/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. Managing partner Tanja Georgieva-Waldhauer has represented in 2020 Germany as European Producer on the Move and is a network-member of EAVE, EWA, Produzent\*innenverband, AG Dok, DAE and the German and European Filmacademy.

ELEMAG PICTURES has experience with international co-productions with various countries, both as a majoritarian and minoritarian partner and has since co-produced **THE EDITORIAL OFFICE** by Roman Bondarchuk, premiered at BERLINALE Forum 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. The non-fiction **ANOTHER REALITY** by Noel Dernesch and Olli Waldhauer, premiered at Locarno International Filmfestival 2019 and was awarded with the Audience Award at DOK.Fest Munich the same year.

## PORT AU PRINCE

Port au Prince is a Berlin-based production and distribution company. 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. With this spirit, Port au Prince has produced 20 national and international productions, including Edward Berger's **JACK (Berlinale 2014)** and **ALL MY LOVING (Berlinale 2019)**, Ina Weisse's **DAS VORSPIEL (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)**.

## 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**.

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CORONADO FILM  
Leipzig, Germany

# in my parents house

### **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

