

KOKON



International Title: COCOON

Original Title: KOKON

Year: 2020

Country: Germany

Directed by: Leonie Krippendorff

Written by: Leonie Krippendorff

Production company: Jost Hering Filme

Producer: Jost Hering

Cinematographer/DoP: Martin Neumeyer

Set Design: Josefine Lindner

Editor: Emma Graef

Sound Editor/Mix: Christoph Walter

Music: Maya Postepski

In Co-Production with ZDF/Das kleine Fernsehspiel

Supported by Kuratorium Junger Deutscher Film, Medienboard Berlin-Brandenburg and Deutschen Filmförderfonds (DFFF)

Cast

Lena Urzendowsky (Nora)
Jella Haase (Romy)
Lena Klenke (Jule)
Elina Vildanova (Aylin)

Genre: Coming-of-Age / LGBT

Language: German

Film running time: 95 min.

Screening format: DCP

Shooting Format: 2K

Color: color

Aspect ratio: 16:9 & 4:3

Speed/Frame Rate: 24 fps

Sound Format: 5.1

Logline: In the heat of a shimmering summer, Nora falls for Romy and discovers a whole new world

Synopsis

In the multicultural microcosm of her Berlin neighborhood, there are many first times for 14-year-old Nora. She gets her period for the first time, smokes marijuana, discovers her love for other girls and meets the wild Romy. With her, the noisy area of Kreuzberg suddenly seems endlessly large and full of hidden beauty. While the heat sticks to her skin, Nora loses her heart to the wild Romy and learns to stand up for herself.

World Premiere: Opening Film of the Berlinale Generation 14Plus – Berlin IFF 20

BIOGRAPHIES

Leonie Krippendorff (writer & director) was born in Berlin in 1985. From 2009 to 2016 she studied directing at the Konrad Wolf Academy of Film and Television. Her graduation film "Looping" was nominated and awarded for numerous national and international film awards. In February 2018 she participated in the Berlinale Talents Script Station with the screenplay for her debut film COCOON. In 2019 she was a jury member at the Max Ophüls Preis film festival and the Achtung Berlin film festival. She is currently working on two new feature film projects.

Filmografie:

2012 Streuner (KF)

2016 Looping

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Lena Urzendowsky (Nora) was born in Berlin in 2000. She attended the Stagefactory dance and drama school between 2005 and 2012. Her television debut in 2014 in the ZDF fairy tale film DIE SCHNEEKÖNIGIN was followed in 2016 by her first cinema appearance in the teenage adventure BIBI & TINA: GIRLS VS. BOYS. In the same year she appeared in her first leading role in the television thriller DAS WEISSE KANINCHEN. For this she was awarded the special prize of the Günter Rohrbach Film Prize in 2016 and the Grimme Prize and the Günter Strack Television Prize in 2017. Urzendowsky also starred in two episodes of the web series hit DARK. For her performance in the TV production DER GROSSE RUDOLPH about the fashion designer Rudolph Moshammer, she received the Hessian Television Award in 2018, as well as the Promotional Prize of the German Television Award and the German Acting Award in the category Young Talent the following year. In 2019 she was featured in the feature film WAS GEWESEN WÄRE. She is currently working on a new adaptation of Christiane F.'s autobiographical book "Wir Kinder vom Bahnhof Zoo". The series is scheduled to be shown on Amazon Prime in 2021.

Filmografie (Auswahl):

2014 Die Schneekönigin (TV)

2016 Bibi & Tina: Mädchen gegen Jungs

2016 Das weiße Kaninchen (TV)

2017 Dark (Netflix)

2018 Der große Rudolph (TV)

2019 How to Sell Drugs Online (Fast) (Netflix)

2019 Was gewesen wäre

2019 Tatort: Leonessa (TV)

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Jella Haase (Romy), born in 1992, has been acting since her early childhood. At 17 she had her first leading role in the TV movie MAMA KOMMT! After further TV appearances - among others in two episodes of POLIZEIRUF 110 - she also attracted attention in the cinema in 2011: For her appearance in Ziska Riemann's LOLLIPOP MONSTER and in David Wendt's

WARRIOR WOMAN she received the Bavarian Film Award as best up-and-coming actress. Two years later she was awarded the Günter Strack Television Prize for her role as an underage prostitute in the Bremen Tatort PUPPENSPIELER. Haase is well known to the general cinema audience from the FACK JU GÖHTE trilogy in her role of the chubby Chantal. In addition, Haase could be seen in numerous art house films and TV productions, for example in the tragicomedy 4 KINGS by Theresa von Eltz, as part of the investigative team in the Dresden crime scene AUF EINEN SCHLAG as well as in Leonie Krippendorff's debut film LOOPING and in the TV drama DAS LEBEN DANACH by Nicole Weegmann about the misfortune at the Love Parade in 2010. Jella Haase was honoured with the "European Shooting Star 2016" at the Berlinale. With the tragicomic road movies VIELMACHGLAS by Florian Ross and DIE GOLDFISCHE by Alireza Golafshan she was present on the big screen in 2018 and 2019, while she thrilled the Netflix audience with the kidnapping thriller KIDNAPPING STELLA. Recently she was also featured in DAS PERFEKTE GEHEIMNIS, the most visited German film of 2019. In addition to her appearance in KOKON, Jella Haase will be heard and seen on the big screen in the animated film DIE HEINZELS (voice of the main character Helvi) in 2020 and in Burhan Qurbani's new film, BERLIN ALEXANDERPLATZ, in 2020. Since summer 2019 Jella Haase has been a member of the permanent ensemble of the Berliner Volksbühne.

Filmografie (Auswahl):

2011 Lollipop Monster
2011 Kriegerin
2013 Tatort: Puppenspieler (TV)
2013 Fack ju Göhte
2015 Fack ju Göhte 2
2015 4 Könige
2015 Heidi
2016 Tatort: Auf einen Schlag (TV)
2016 Looping
2016 Pets (Synchron-Stimme)
2017 Das Leben danach (TV)
2017 Fack ju Göhte 3
2019 Die Goldfische
2019 Kidnapping Stella (Netflix)
2019 Das perfekte Geheimnis
2019 Pets 2 (Synchron-Stimme)
2020 Die Heinzels (Synchron-Stimme)
2020 Kokon
2020 Berlin Alexanderplatz

Lena Klenke (Jule), born in 1995, made her acting debut at the age of 13 in the drama DAS LETZTE SCHWEIGEN by Baran Bo Odar, which was awarded the Hessian Film Prize in 2010. In 2013 she became known to a broad audience with the cinema hit FACK JU GOEHTE by Bora Dagtekin in the role of Laura Schnabelstedt. In 2014 she attracted attention in the Munich TATORT "Das verkaufte Lächeln". She also appeared in Frieder Wittich's BECKS LETZTER SOMMER and in Sebastian Schipper's multi-award-winning film VICTORIA, and shot the two

sequels of FACK JU GOEHTE with Bora Dagdekin. Directed by Tom Tykwer, she was in front of the camera in 2016 for the series project BABYLON BERLIN. In the feature film ROCK MY HEART by Hanno Olderdissen Klenke played the leading role in 2017. With Lars Kraume's DAS SCHWEIGENE KLASSENZIMMER she celebrated her premiere at the Berlinale 2018. The mini-series EIGHT DAYS by showrunner Rafael Parente and directed by Stefan Ruzowitzky and Michael Krummenacher was shown at the Berlinale 2019 and broadcasted by Sky in spring 2019. Since 2019, Klenke has been playing one of the leading roles in the Netflix series HOW TO SELL DRUGS ONLINE (FAST), which is currently entering its second season. She also appeared last year in the ARD epic OTTILIE VON FABER-CASTELL..

Filmografie (Auswahl):

- 2010 Das letzte Schweigen
- 2013 Fack ju Göhte
- 2014 Tatort: Das verkaufte Lächeln (TV)
- 2015 Victoria
- 2015 Becks letzter Sommer
- 2015 Fack ju Göhte 2
- 2017 Rock My Heart
- 2017 Fack ju Göhte 3
- 2017 Babylon Berlin (Sky)
- 2018 Das schweigende Klassenzimmer
- 2019 8 Tage (Sky)
- 2019 How to Sell Drugs Online (Fast) (Netflix)
- 2019 Ottilie von Faber-Castell
- 2020 Kokon

“We're like fish in a tank.
We always swim in circles.
From one side of the Kotti to the other and back again.
Until one day we jump out of the tank.” (Nora)

Director's statement

"I am a Berliner". Nowadays, this sentence often provokes enthusiastic reactions, because coming from a city that is currently one of the most exciting in the world sounds great at first. Yet Berlin has not always been an easy place for me and my friends to grow up. We all had chaotic family backgrounds: Lena grew up in a corner bar, Zora temporarily in a women's shelter, Ali's father's bank account was constantly bouncing and the silicone breasts of Lucas' mother burst on the plane. Nevertheless, our childhood and youth were a time of absolute freedom.

Nora grew up in Kreuzberg 20 years later than me. Her generation is not comparable to mine. As a teenager I didn't know how to present myself in social networks, and I'm glad about that because I found it difficult enough to define my identity during puberty without the permanent media visibility. For Nora's generation, this visibility has long been absolutely normal.

Nevertheless, puberty seems to be something timeless. Two generations after me, Nora is still dealing with the same topics: Who am I, what kind of world is this, how do I want to position myself in it and who do I want to love?

Nora's generation tries to fill the gaps that these big questions raise and that often accompany us until the end of our lives - because they always want to be answered anew - with the help of the Internet. Her generation is the first to grow up with a digital matter of course that cannot be learned in adulthood. This fact creates an invisible gap between young people and adults, who are no longer suitable as identification figures in everyday life.

Nora's changing body cannot be compared to anything other than the unattainable, artificial perfection that is conveyed by being a woman in the media and social networks and which the girls of Nora's age would like to live up to. But Nora feels no need to emulate this image of women. Only when Romy enters her life Nora does find her way to her own femininity - and to her love.

I think COCOON tells an important story. It is a story about how liberating it is to strip away media-created body images in order to really feel yourself for the first time. And a story of two wild Berlin girls who make their way through the "Kreuzberg jungle" and turn the park into a forest, the open-air pool into the sea and the sandbox into the beach.